W. A. MOZART'S TREATMENT OF THE TONIC TRIAD

IN THE FIRST MOVEMENT OF THE VIOLIN CONCERTO IN A MAJOR, K. 219

BY

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To my grandma, Jong–Sook 'Harmony'

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TABLE OF CONTENTS

LIST OF EXAMPLES

LIST OF FIGURES

LIST OF TABLES

ABBREVIATIONS AND SYMBOLS

This document follows some conventions of Schenkerian analysis. However, detailed knowledge of Schenkerian analysis is not required.

This document uses the following abbreviations and symbols:

To indicate a position of a pitch in a scale:

Arabic numerals with a caret above them: $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$, $\hat{6}$, $\hat{7}$, $\hat{8}$,

For harmonies:

Roman numerals,

To suggest harmonic functions:

Tonic, subdominant, dominant are abbreviated to T, SD, and D.

Pitch register designations follow *Scientific Pitch Notation* system of the Acoustical Society of America; thus middle C will be indicated as C_4, etc.

INTRODUCTION

This document, *Mozart's Treatment of the Tonic Triad in the First Movement of the Violin Concerto in A Major, K. 219*, intends to reveal how the composer weaves the melodies, harmonies, and rhythm & meter into a larger formal structure.

Mozart has been celebrated as a great composer in his lifetime and ever since. Consequently there has been exhaustive research on the composer's life and works. Such research has covered Mozart's concertos extensively, but mainly his piano concertos. There is a wealth of literature available on the analysis of his piano concertos. However, Mozart's violin concertos have been studied largely as a part of research on the concertos in general. Sometimes the concertos for violin are placed under 'miscellaneous' along with those for winds and horns in books. There are many liner notes that provide poetic descriptions of the violin concertos, and a good many books contribute to the historical background of the compositions. However, it seems that there is a need of a study that offers a practical guide to his violin concertos together with a theoretic approach.

Not including the spurious ones, there are five violin concertos. In his last concerto No. 5 in A major, K. 219, Mozart was especially successful in incorporating the vocal style into a well-structured piece. This document will scrutinize various uses of the tonic triad in order to explore this work's musical ideas and to show how Mozart structured these ideas in the piece.

The document starts with a chapter giving the background information directly relevant to the violin concertos to prepare readers for the ensuing analysis. From the flood of the studies done on the composer and his works, the first chapter on the biographical and historical background cites only information related directly to his

violin concertos. The next chapter concerns the tempo marking, *allegro aperto*, to assess the evidence for what it might have meant to the composer. By presenting Mozart's other compositions which use the same tempo marking, this chapter intends to evoke the character of the first movement of the Violin Concerto No. 5 in A major, K. 219. In conjunction with scrutinizing each phrase of the *allegro aperto* movement in the later chapters, looking into the meaning of the tempo marking should provide the readers a foundation for their personal understanding. The third chapter is analytic in detail. Because the orchestra's introductory part exposes the motivic materials used later in the main part of the concerto, this chapter examines the opening tutti in a detailed manner. The fourth chapter approaches the tonic chord as a unit, and will demonstrate how this unit is disseminated throughout the movement. The following chapter explores how this ubiquitous tonic-chord unit connects with the dominant chord in composing musical sentences. The sixth and seventh chapters cover the harmonic function, as well as the expansion of the phrases, and modulation in the form. This involves a close study of the function of the harmonies in each phrase structure in the main part of the first movement.

Mozart's compositions are well known for their intense singing forces, and his violin concertos are no exceptions. The analysis of the first movement of the Violin Concerto in A major, K. 219 in this document is presented in hopes of helping violinists find their inner singer.

CHAPTER I

BIOGRAPHICAL AND HISTORICAL BACKGROUND

1. Brief historical background of the 1770s

The Age of Reason matured in the late eighteenth century. The cultural movement of the Enlightenment influenced changes in the political hierarchy, and the reigning and the ruled were shifting in their social powers. The Industrial Revolution from around 1760 was underway, already in the process of making the transition from handmade production to machine manufacturing. This transition involved an abundance of capital, which financed manufacturing and induced profits, and resulted the rise of the bourgeoisie. The changes in the socio-economic classes began to alter the status of musicians also. From the year of the Boston Tea Party in 1773 and before the American Independence in 1776, Mozart wrote his violin concertos in a time of turmoil.

The social status of the musician was changing. In many parts of Europe, the Baroque order still remained in place. Musicians had been traditionally dependent on serving churches and courts. At the same time, there was a progressive establishment of the musicians' independence from patronage, as they sought careers outside of the exclusive courtly service. Living free from aristocratic households, composers were compensated with fees from commissions, and could make a living without the restrictions imposed by a court or a city. Some managed a career as celebrated virtuoso performers, which demanded considerable travelling. They stayed afloat by giving concerts, lessons, and publishing popular pieces for their instruments.

2. Mozart's musical achievements in the 1770s

Mozart had already become the third *Konzertmeister* at the Salzburg court in 1769. During his first journey to Italy in 1770, the Pope conferred on Mozart the Order of the Golden Spur, a sort of papal nobility. Then he was admitted to the *Accademia Filarmonica* in Bologna, and given diplomas on Oct. 10th, 1770 and Jan. 5th, 1771.

By 1770, Mozart had written different kinds of vocal works, including singspiels, operas in both buffa and seria style. Before 1775, the so-called "year of violin concertos," Mozart wrote *Bastien und Bastienne*, K. 50 (1768), *La finta semplice*, K. 51 (1768), *Lucio Silla,* K. 135 (1772), and *La finta giardiniera*, K. 196 (1774). His *Il rè pastore*, K. 208 was finished before the violin concerto in D major, K. 211 (1775).

Regardless of the medium, a vocal expression was important to Mozart in his music. Mozart had taken lessons in London in 1764 from Giuseppe Manzuoli, the male soprano, who became a friend of the family.[1] Manzuoli later sang the role of Ascanio in *Ascanio in Alba*, K. 111 in Milan, 1771. He had such a strong influence on Mozart, to "sing like Manzuoli" became a proverbial expression of the Mozarts.[2]

Mozart's violin concertos bridge the transition from Baroque to Romantic virtuoso concertos. He often concentrated intensively on writing for just one medium, developing ideas as a whole about that genre. In 1775, composing violin concertos was his choice. In his rapid progress of developing procedures and techniques, Mozart incorporated the vocal style into the violin concertos, which demand expressive singing from the performer.

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[1] Cliff Eisen and Simon P. Keefe, eds., *The Cambridge Mozart Encyclopedia* (Cambridge, UK: Cambridge University Press, 2006), 323.
[2] Emily Anderson, A. Hyatt King, and Monica Carolan, eds., *The Letters of Mozart and His Family*, 2d ed. (London: Macmillan, 1966), 105.

3. Journeys to Italy

Leopold Mozart took Nannerl and Wolfgang on numerous trips to various places in other countries, where the children gave performances and demonstrated their musical prodigy. These journeys immersed young Mozart into a musical world outside of Salzburg. His father may have pursued fame, money, or a stable position for Mozart; nonetheless, he was exposed to various vernacular styles of music and able to meet a lot of musicians who influenced him even before he came of age.

Mozart made three journeys to Italy: December 14th, 1769–March 28th, 1771; August 13th–December 15th, 1771; and October 24th, 1772–March 13th, 1773.[3] These trips must have inspired Mozart with new impressions and ideas. Although it is not certain which violin music Mozart heard during these journeys, there are some records of whom he met. He met Nardini at Augsburg June 1763 and again at Florence April 1770 when they played together; and befriended Thomas Linley, gifted English pupil of Nardini. At Turin in June 1770 Mozart may have met Viotti, who had not yet written violin concertos; and Pugnani in January 1771. It is also possible that Mozart was influenced by Vivaldi's violin concertos, since they had remained popular after his death in 1741. The influence of these violinists' music and their playing on Mozart's own development is reflected in his works for violin.[4]

[3] H. C. Robbins Landon, ed. *The Mozart Compendium: A Guide to Mozart's Life and Music*, 1st American ed. (New York: Schirmer Books, 1990), 135–36.
[4] A. Hyatt King, *Mozart Wind and String Concertos* (London: British Broadcasting Corporation, 1978), 18.

4. Mozart as violinist

Mozart was born in 1756, the year when his father published the *Versuch einer gründlichen Violinschule*. This famous treatise by his father, a respected pedagogue, is still considered fundamental literature for the study of violin playing. It is only natural to assume that Mozart, as a violinist, had a close bond with his father. Both his first and second published works (K. 6–7 and K. 26–31) are sonatas for harpsichord with violin accompaniment.

Although it was a non-paying job until 1772, Mozart became the third *Konzertmeister* in Salzburg court when he was mere thirteen-year old boy; and performing on the violin was a regular part of the concerts that the Mozarts used to showcase Wolfgang's many talents during the journeys.

In many of the correspondences, there are sources that describe Mozart's violin playing. Mozart performed a concerto on a borrowed violin when the organ at the Feast of Saint Caietanus was not playable. Leopold Mozart wrote in his letter on August 12th 1773, Wolfgang "…had the boldness to play..."[5] There is a letter, in which Leopold was nostalgic about his son's violin practicing.[6] Mozart expressed his pride after a performance of the Strasburg violin concerto, October 24th, 1777: "it went like oil. Everyone praised the lovely pure tone."[7] When he told his father that he played as if he were the greatest violinist in Europe,[8] Leopold shared his feeling in his reply. Leopold wrote, "you, yourself, do not know how well you play the violin, if you will only do

[5] Hans Mersmann, ed. *Letters of Wolfgang Amadeus Mozart* (New York: Dover Publications, 1972), 26.
[6] Ibid., 34.
[7] Anderson et al., eds., 338.
[8] Mersmann, ed., 36.

yourself credit and play with energy, with your whole heart and mind, yes, just as if you were the first violinist in Europe."[9]

After Mozart pursued a career in Paris for a while in 1778, he was promised to a position back in Salzburg with a generous salary. Mozart protested that he would not be a "fiddler as formerly" any more.[10] The Archbishop in Salzburg appointed Mozart to two positions: court *Konzertmeister* and court organist. From mid-January of 1779, Mozart had to fulfill the duty of playing in church, court, and chapel; teaching choirboys; and to satisfy usual composing requirements of sacred and secular music, in addition to undertaking occasional opera commissions.[11] The new job had a lot of obligations for Mozart, and it seems to have made him too occupied to remain as a mere "fiddler." Mozart is known to have enjoyed playing the viola in concerts and in chamber music in his later days, and often played in a string quartet with Joseph Haydn (first violin), Carl Ditters von Dittersdorf (second violin), Johann Baptist Vanhal (cello).[12]

[9] King, 17.
[10] Mersmann, ed., 125.
[11] Landon, ed., 22.
[12] Eisen and Keefe, eds., 213.

5. Mozart's violin concertos

1) Date of composition

For a long time, it was considered that all five concertos were written in Salzburg in 1775.[13] According to Christoph-Hellmut Mahling's preface in the *Neue Mozart Ausgabe*, the analysis of the handwriting shows the first concerto was completed two years earlier.[14] This conclusion makes the concerto in B^b major, K. 207 the first surviving original concerto: concerto for trumpet, K. 47c, mentioned in Leopold Mozart's letter (November 12th, 1768), is now lost.[15] The other four concertos were dated and numbered chronologically as June 14th; September 12th; in October (date unspecified); and December 20th of 1775.

2) Occasions for composition

It is uncertain for whom or for which occasions these concertos were composed. Composers of the late eighteenth century wrote concertos for themselves to perform, and Mozart as a skilled violinist could have done the same. Hieronymus Colloredo became the Prince-Archduke of Salzburg on March 14th, 1772. The newly appointed Prince-Archduke, a violin player himself, was an active advocate of the Enlightenment reforms, and began implementing his beliefs in restructuring the church and secular society. This reformation also affected the church music, so as to have shortened Masses and to introduce German hymns. On August 21st of the same year, Mozart became the court

[13] King, 18.
[14] Wolfgang Amadeus Mozart, *Neue Ausgabe Sämtlicher Werke*, ed. Christoph-Hellmut Mahling, vol. Serie V, Konzerte. Werkgruppe 14, Band 1. (Kassel: Bärenreiter, 1983), xi.
[15] Konrad Küster and Mary Whittall, *Mozart: A Musical Biography* (New York: Oxford University Press, 1996), 40.

Konzertmeister with a salary of 150 Gulden. Then he left Salzburg in October 24th for his third Italian journey and returned on March 13th next year. The violin concerto in B♭, K. 207 might have been written to find favor with the Prince-Archduke, Colloredo. Mozart could have composed the concerto for himself to showcase his compositional and performance abilities, using the medium to which Colloredo could relate; as he often played the violin in the court orchestra.

Despite traditional belief, the violin concertos do not seem to have been intended for Antonio Brunetti, who succeeded Mozart's concertmaster position, because Brunetti did not arrive in Salzburg until 1776.[16]

3) Single movements for violin and orchestra

There are three surviving independent movements for violin and orchestra. These single movements hold their place in the violin repertoire as stand-alone pieces. Adagio in E major, K. 261 is thought to be an accommodation of Brunetti's wish. Leopold's letter on October 9th, 1777 suggests that the Adagio was to substitute for the "too artificial' second movement of the violin concerto No. 5 in A major, K. 219.[17]

The Rondo in B♭ major, K 269 (261a) was probably written to replace the final movement of the first concerto in B♭ major, K. 207,[18] and this Rondo is the one mentioned in Leopold's letter on September 25th, 1777.[19]

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[16] Boris Schwarz, "Violinists around Mozart," in *Music in the Classic Period: Essays in Honor of Barry S. Brook*, ed. Barry S. Brook and Allan W. Atlas, Festschrift Series (New York: Pendragon Press, 1985), 234.
[17] Anderson et al., eds., 302.
[18] Küster and Whittall, 41.
[19] King, 29.

Mozart wrote to his father that Brunetti played a newly-composed rondo for the Archduke, Colleredo on April 8th, 1781, and this piece is thought to be the Rondo in C major, K. 373.[20]

There is another single movement, an Andante in A major, K. 470, whose first four measures have survived as an entry in Mozart's catalogue (April 1st, 1785). Alfred Einstein suggests that this "Andante for the violin, for a concerto" was intended to add more brilliance with trumpets and timpani to Viotti's concerto in e minor, No. 16, which was played by the Bohemian *Kapellmeister* of the Wallerstein, Anton Janitsch.[21] A. Hyatt King speculates that the Andante may substitute for the slow movement of the Concerto in D major, K. 218, whose second movement has the same time signature 4 3 in the same A-major key A, and intended for Leopold's Salzburg pupil, Heinrich Marchand.[22]

4) General structure of the five concertos

The first movements are in a sonata-allegro form with a double exposition, which is presented first by the orchestra in the opening tutti and then by the solo in the main body of the concerto. The second movements of the first two concertos are in the subdominant key of the outer movements, and those of the last three are in the dominant. They are also in a sonata-allegro form, and an improvised or composed cadenza is expected at the end of the recapitulation in both first and second movements. The last movements are rondos except the first one, which is in a sonata allegro form. Each rondo of the last three features a foreign element. The Concerto in G major, K. 216 has a 'Strasburger' tune,

[20] Ibid., 30.
[21] Alfred Einstein, Arthur Mendel, and Nathan Broder, *Mozart, His Character, His Work* (New York: Oxford University Press, 1945), 282.
[22] King, 30.

which was identified by Dénes Bartha.[23] The rondo in Concerto No. 4 in D major, K. 218 has two musette themes, one of which was traditionally misidentified as the Strasburger. The Concerto No. 5 in A major, K. 219 has the "alla turca" section. Küster explains that having these foreign sections in the rondo context "makes it necessary" for the refrains to be elaborated when they return.[24]

The orchestration of the five concertos requires two oboes, two horns, and strings: two flutes are indicated for the second movement of the concerto No. 3 in G Major, K. 216. The orchestras in large cities and courts of Europe had become standardized by the last half of the eighteenth century. All orchestras would have approximately the same instruments and proportions. Thus Mozart did not need to tailor his works for a particular orchestra as he did arias for singers.[25]

5) Autographs: *verschollen* (lost) and resurfaced[26]

Gabriel Banat describes in detail how the autographs of the violin concertos resurfaced after the World War II. The widow Constanze sold Mozart's violin concertos to Johann Anton André of Offenbach in 1798. After André's death, Concerto No. 5 in A major, K. 219 was separated from the rest four concertos and passed into the hands of his son, J. B. André in 1860; to Wittgenstein family in Vienna and to F. A. Grassnick of Berlin. Then from 1899 the violinist Joseph Joachim owned it until his death in Berlin in

[23] Dénes Bartha, "Zue Identifikation Des 'Straßburger Konzerts' Bei Mozart," in *Festschrift Friedrich Blume Zum 70. Geburtstag*, ed. Anna Amalie Abert, Wilhelm Pfannkuch, and Friedrich Blume(Kassel: Bärenreiter, 1963), 31–32.
[24] Küster and Whittall, 46.
[25] Eisen and Keefe, eds., 378.
[26] Wolfgang Amadeus Mozart, *The Mozart Violin Concerti: A Facsimile Edition of the Autographs*, ed. Gabriel Banat (New York: Raven Press, 1986), 19–20.

1907. Later an American dentist in Vienna, Dr. John Stoneborough pledged the concerto to the Library of Congress in 1937. The transaction was fulfilled by his heirs after the World War II in 1947.

The concertos No. 1–4 belonged to the collection of Mozart's autographs, obtained by the Prussian State Library in 1873. For the purpose of safekeeping during the wars, the collection of Mozart's along with other manuscripts by Beethoven, Haydn, Mendelssohn, etc., were moved to Schloss Fürstenstein in Ksiazy; then to Benedictine Monastery of Krzeszów in Silesia. Then the collections of autographs were hidden from the outside world until Polish authorities found them at Jagiellonian University Library in Krakow after the war. Thus the autographs were considered lost, *verschollen*, until important manuscripts such as Mozart's *Zauberflöte,* K. 620 and Beethoven's Symphony No. 9, Op. 125 were returned to the German Democratic Republic in 1977 as a diplomatic gesture in 1977. This political transaction led to the discovery of the location where Mozart's autographs of the violin concertos No. 1–4 had been housed.

6) Performance matters

Performers have frequently been concerned with finding out composers' intentions by studying autographs. The musical notations in the autograph of Mozart's violin concertos are clearly legible. In addition to playing from Urtexts, careful study of the autograph will not only inspire, but also be of service to determine certain details such as articulations, bowings, dynamics, phrasing, and rhythms.

Banat suggests that Mozart's handwriting shows more than what it conveys in print. Mozart's skillful "bowhand" seems to have responded to his singing through the

quill that rendered the explicit staccatos for different contexts. Banat also points out that one should approach Mozart's violin concertos with reference to the rules in Leopold's treatise. The treatise, *Versuch einer gründlich Violinschule,* does explain how Leopold interpreted the long appoggiaturas, acciaccaturas, trills, and slurred staccatos that appear in the violin concertos. On numerous occasions Mozart concluded his letter to his father with "your obedient son." One can assume that Wolfgang abided by the rules laid by Leopold; the father, teacher, and Vice-Kapellmeister of the court to which Wolfgang's orchestra belonged.[27]

[27] Ibid., 24.

CHAPTER II

TEMPO: ALLEGRO APERTO

The first movement, as with the previous four concertos, is in sonata-allegro form. However, this concerto has an insertion of a lyrical adagio after the opening tutti; it serves as an introduction to the main body of the movement.

Exposition	mm. 1–117	A major to E major
Development	mm. 118–144 (elision)	c# minor, e minor, to V of A major
Recapitulation	mm. 144–226	A major

The most basic, difficult, and important thing in music is, namely, the tempo: said Mozart in his letter to his father in October 24th, 1777.[28] Deciding the tempo comes naturally at times; however, the weight that results from a tempo difference is cumbersome. Performers deliberate to make a prudent decision on a proper tempo. What would be a proper tempo for this first movement? How do we perceive 'aperto' after the usual allegro tempo marking? These questions lead one to investigate what this uncommon tempo marking indicates.

The word 'aperto' means 'open' in Italian, and Mozart's three journeys to Italy from 1769 to 1773 seem to have influenced him. Mozart started using 'aperto' in his vocal music from 1771: "D'ogni colpa di colpa maggiore" from *Bertulia liberate,* K. 74c, and "Per la gioia in questo seno" from *Ascanio in Alba,* K. 111.

[28] Hans Mersmann, ed. *Letters of Wolfgang Amadeus Mozart* (New York: Dover Publications, 1972), 41.

Mozart used this tempo indication in his instrumental concertos: for violin in A major, K. 219, for piano in B^{b}, K. 238 and in C, K. 246, and for flute in D, K. 285d. In the flute concerto Mozart maintained the same tempo marking when he rearranged it from the oboe concerto in C, K. 314, but he changed to a simple *allegro* in the violin concerto in G, K. 216 from its model, "Aer tranquillo e di sereni" in *Il rè pastore,* K. 208. These examples are elated and jubilant first movements, all in major key.

Jean-Pierre Marty suggests that the texts of the vocal works that are marked *allegro aperto* help to clarify the tempo indication: they are hymns to hope in *Bertulia liberate,* K. 74c, to joy in *Ascanio in Alba,* K. 111, to love in "Il tenero momento" from *Lucio Silla,* K. 135, and to nature in "Aer tranquillo e di sereni" and to happiness in "Di tante sue procelle" from *Il rè pastore,* K. 208. There are two liturgical examples, which have laudatory expressions: "Panis vivus" in *Litany,* K. 243, and "Laudamus te" in *Mass in c minor*, K. 417. Marty finds that the word 'aperto' indicates the allegro's basic pulse, which has a tension between quarter- and eighth-notes.[29]

[29] Jean-Pierre Marty, *The Tempo Indications of Mozart* (New Haven: Yale University Press, 1988), 149.

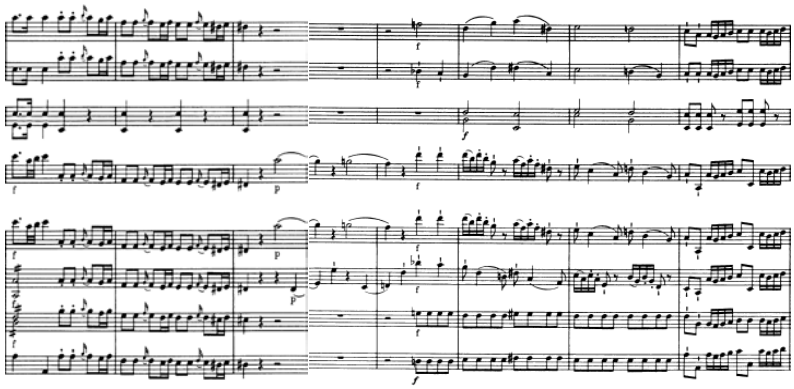
CHAPTER III

OPENING TUTTI

An opening tutti can disclose significant information about the main body of the movement. It presents many elements such as the characters, ideas, and thematic units. The phrases present the basic length of the "breathing" of the movement. In this chapter the opening tutti, mm. 1–39, is delineated in detail to observe the seeds that will flower throughout the movement.

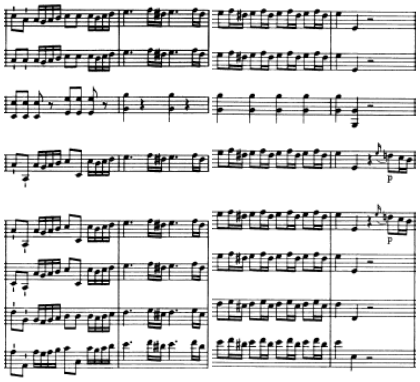
1. Phrase 1: mm. 1–19 Subdivision: 8 + 11 measures

The opening tutti starts with a tonic hammer-stroke chord. The tremolo of the inner voices creates rhythmic energy to support the first violin's ascending line, which has contrasting short eighth-note strokes. The ascending line on the tonic chord changes its pattern when it gets to the last beat at m. 4, highlighting the upper register. Then comes a two-beat D at m. 5, played *forte,* which gesture signals the dominant's arrival. The *f* dynamic matches that of m. 1, and this opens the way for a matching pattern in the dominant for the next four measures. At m. 9 the $C^{\#}$ of tonic takes over in the same way as m. 5, and this time the *forte* gesture descends with a short rhythmic figure, played by the tutti in near unison. The tutti seems to confirm the return of the tonic: however, the symmetrical pattern of four-bar groups is abruptly disrupted soon at m. 11 by a diminished chord on $D^{\#}$.



Example III.1: mm. 9–16

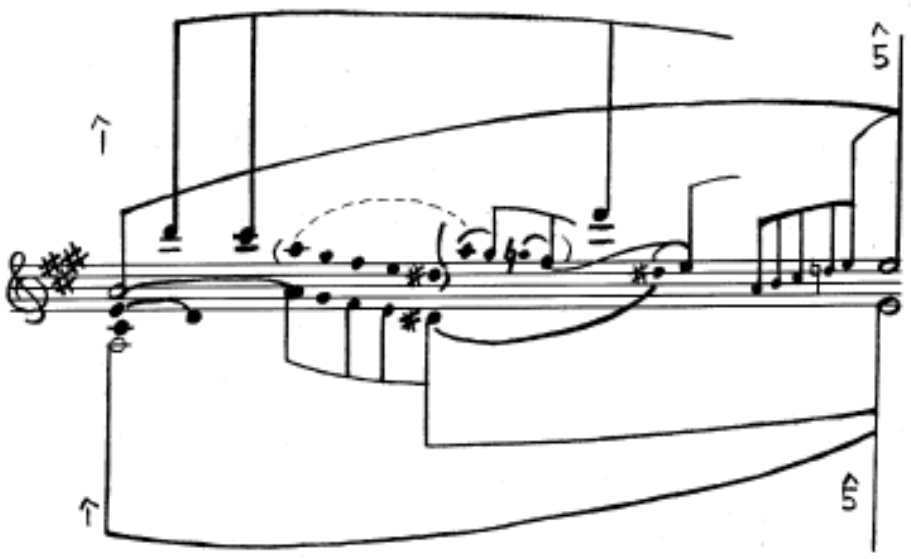
The $D^{\#}$ at this point, up to the next one at m. 14, can be considered an interpolation harmonically, thus: mm. 9–10–(11–12–13–14)–15–16. The tritone, created by a unison $D^{\#}$ over the horn's A, provides a dramatic entrée to the conversation between the first and second violins only, played *piano.* The second leg in the sequence of this conversation is in the subdominant, which tones down the color. The change of character for two measures allows the higher register to continue, and the subdominant harmony provides some preparation when the whole orchestra jumps in with the Neapolitan 6^{th} chord. The first violin's D on the N^6 chord connects the soprano voice line from the highest notes heard so far: the D at m. 5 and $C^{\#}$ at m. 9. The N^6, which acts as an appoggiatura to the IV in *forte*, adds a degree of piquancy to an otherwise bland alternation between the tonic and dominant until m. 28. The energy driven by the sixteenth notes moves from the first violin to the second violin, then to the whole orchestra at m. 16.



Example III.2: mm. 16–19

This ending gesture at m. 16 goes up from $\hat{1}$ to $\hat{5}$, and $\hat{5}$ is emphasized along with the neighboring notes in every second beat in the next bar; then in every beat from m. 18. Perhaps the E is repeated to compensate the prolonged $D^{\#}$ in the interpolation, mentioned above.

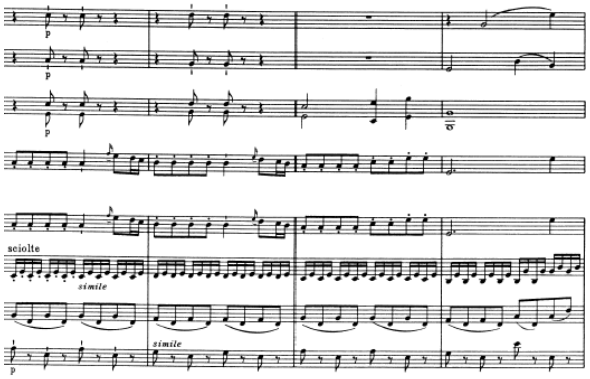
Figure III.1: mm. 1–19



2. Phrase 2: mm. 20–39 Subdivision: 4+4+6+7 measures (elision at m. 33)

The previous phrase ended with an emphasized E over the dominant, which conveys a feeling of openness. Such openness makes the contrast seen in the next subject seem that much greater. A light, dance-like feeling is presented by the upbeat figure to the downbeat of m. 20 in several ways: the fifth relationship from $\hat{5}$ to $\hat{1}$, the short strokes of the first violin, and the opposite-directional wavy accompaniments of the eighth notes in the second violin and the quarter notes in the viola part.

The music moves from tonic to dominant in mm. 20–23 and mm. 24–27, and the second time is made more ornate by the faster rhythms in the accompaniment as well as in the melody of the first violin. Here from m. 24, the oboes, horns, and bass are added to reinforce the rhythm and stroke of the first presentation (mm. 20–23) of the subject, and the horns keep playing the melody at m. 26. The oboes join in the next bar with an upward legato, pointing towards the $\hat{5}$ on the upbeat to m. 28.

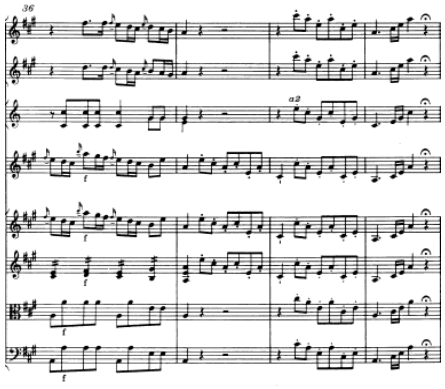


Example III.3: mm. 24–27

The first oboe's legato fragment at m. 27 supports the octave leap of the first violin. The E upbeat to m. 28 inclines downward with more energy, well prepared for the

f this time. There has been lots of play between A and E, and now the melody that started on the upbeat E ($\hat{5}$) descends stepwise in each measure. While alternating between *f* and *p*, the melody reaches to $\hat{2}$ at m. 30 through subdominant chords. While the melody stays on $\hat{2}$, the harmony changes from ii^6_5 to V. After changing the facets of the harmony, rhythms, and strokes for three bars, it arrives on $\hat{1}$ at m. 33.

The down beat of m. 33 arrives finally on $\hat{1}$ after having a substantial amount of cadential motion; the first finishing on $\hat{3}$ at m. 35 and the next on $\hat{1}$ at m. 37, making the second one a perfect cadence. To counterbalance its lack of presence since the beginning of the movement, the subdominant at mm. 33–36 is emphasized by alternating with the tonic chord in a repetitive two-beat figure. In stating a I–IV–V–I progression twice, the figure on IV–I is repeated three times in each progression. The first is *forte* throughout, and the second starts *piano* then *forte* at the third return of the IV–I figure. The dynamic change to *subito forte* is achieved by adding the oboes and horns. The dynamic changes make the cadence at m. 37 more energetic, full of momentum for what comes next. The gesture of the orchestra at mm. 33–37 is conventional, an effective ending to the opening tutti. Right here at m. 37, Mozart could have moved on to the Allegro aperto entrance of the solo violin without the adagio introduction. However, the composer links this unit to another ending gesture with an elision.



Example III.4: mm. 36–39

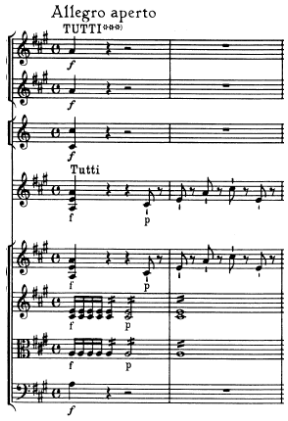
The codetta at mm. 37–39 is an ingenious invention that serves to prepare the Adagio introduction. The ascending finish of the arpeggiated tonic chord dissipates the driving energy, built up both from the propelling rhythm of the previous gesture and then from the descending sequential pattern which adds oboes and horns the second time. By playing the whole gesture on the tonic after the fast harmonic rhythm of mm. 33–37, the pulse of the music seems to get much slower in this codetta. With this slowed down pulse, the fermata on the fourth beat of m. 39 becomes a breathing-in, which prepares the Adagio introduction. This three-bar codetta concludes the entire movement as well as the opening tutti, in addition to introducing the solo entrances in the later parts.

CHAPTER IV

TONIC TRIAD AS MOTIVE

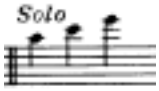
1. The motivic seed in the opening tutti

A tonic triad sets the path in any key, and becomes the foundation of an entire movement. In this movement the tonic triad starts the concerto with a hammer-stroke chord and is followed by an arpeggio.



Example IV.1: mm. 1–2

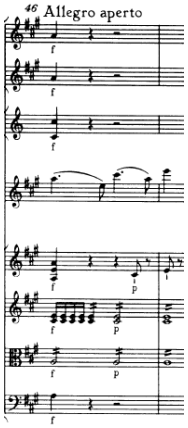
In the Adagio introduction, the tonic triad spreads upwards and opens the upper tessitura at m. 40.



Example IV.2: m. 40

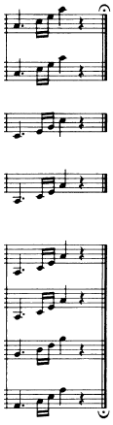
At m. 46 when the main body of the movement starts, the two different appearances of the tonic triad are presented together. The hammer-stroke tonic triad of

the very beginning is in the orchestra accompaniment, and the spread-upward triad of the Adagio introduction shapes the contour of the solo violin's melody.



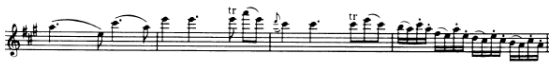
Example IV.3: m. 46

The tonic triad, in the examples shown above, sets the tone at the beginning of each section. The triad also ends the sections. The entire movement is concluded by the same arpeggiated tonic triad, which ends the opening tutti.



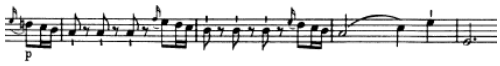
Example IV.4: m. 39 and m. 226

The triad occurs as part of the main subjects. In the primary key area, an elaborated arpeggio on the tonic chord descends using Mozart's idiomatic bow strokes at m. 49.

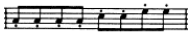


Example IV.5: mm. 46–49

In the second key area the triad of m. 22 returns in a different rhythm at m. 26 and does the same in the corresponding places in the main body of the concerto: in dominant at m. 83 and m. 87 in the exposition; and in tonic at m. 185 and m. 189 in the recapitulation.



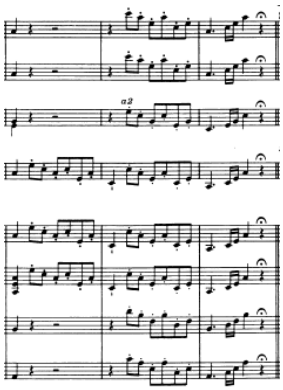
Example IV.6: mm. 20–23



Example IV.7: mm. 26

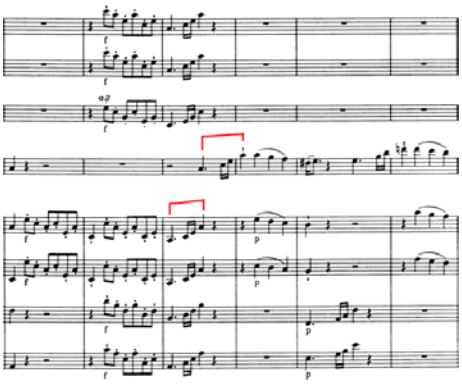
2. The tonic triad's function as a unit

The tonic triad in this movement forms a unit, which serves many functions. First, the leaping figure of the tonic arpeggio at mm. 37–39 introduces the next Adagio section. The descending arpeggio increases the energy, already built up from m. 33. When the arpeggio reaches the bottom $\hat{1}$, it abruptly changes direction and reverses the momentum.



Example IV.8: mm. 37–39

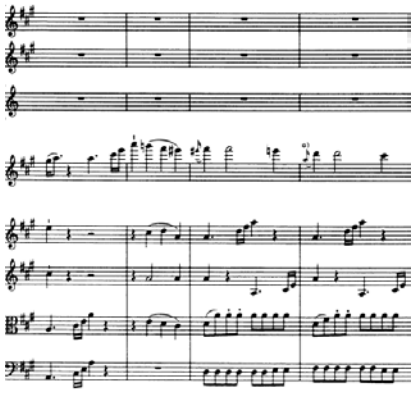
At the fermata at 39, the tonic chord lingers in the listener's ears in a way that the much calmer slow introduction of the solo violin can come in at m. 40, without an abrupt feeling of an unexpected turn. However, when the same tonic-triad unit returns at the end of the primary key area, the unit maintains its energy into the next phrase. Here at m. 62, the last part of the unit, the ascending arpeggio, becomes the first half of the next motivic idea.



Example IV.9: mm. 60–65

Mozart uses this linkage three times to reach the pinnacle of the melody at m. 66. The orchestra plays the energetic ascending tonic arpeggio, and the solo violin answers

with the same motivic idea; then descends stepwise in the second part of the motive. Mozart further develops the motive by using the lyrical second part in the solo violin's descending melody against the energetic arpeggio part, which alternates in the first and second violins at mm. 67–69.



Example IV.10: mm. 66–69

The tonic-triad unit introduces the development section by surprise. The exposition ends in A major with the unit. While one expects the ascending arpeggio at the last measure of the tonic triad-unit, it is disrupted by the V of $c^{\#}$ minor at m. 118. The next phrase seems to settle on the triad unit in $c^{\#}$-minor, until it is disrupted again in the same way by i^6 of e minor at m. 127.

After using it again as a linkage into the transition section in the recapitulation at mm. 162–164, the tonic triad unit appears for the last time mm. 224–226. The unit concludes the movement like the opening tutti. Hyatt King describes the ending "the most effective appearance that dies away, very simply, on a sort of unanswered question."[30]

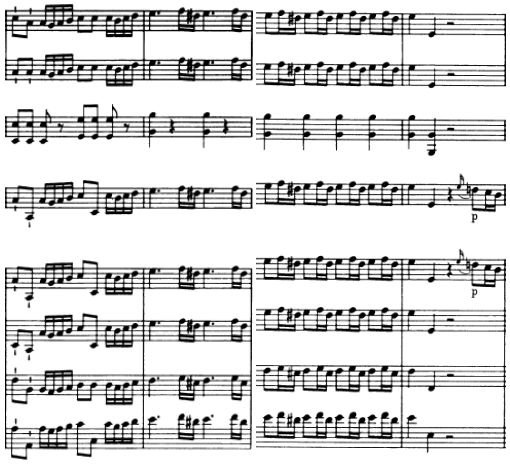
[30] A. Hyatt King, *Mozart Wind and String Concertos* (London: British Broadcasting Corporation, 1978), 26.

CHAPTER V

TONIC-DOMINANT RELATIONSHIP IN PHRASES

1. Stepwise motion: $\hat{1}$–$\hat{2}$–$\hat{3}$–$\hat{4}$–$\hat{5}$

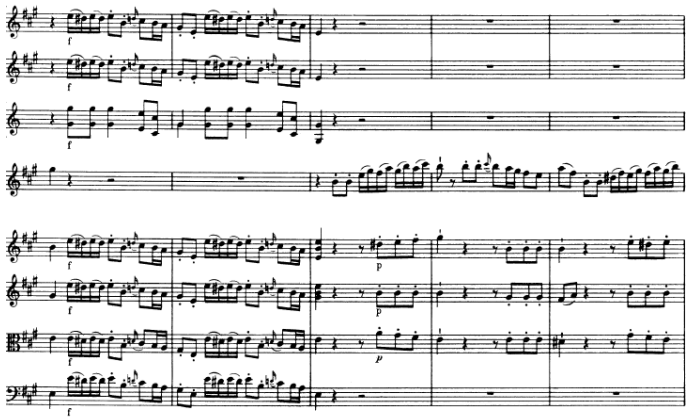
The previous chapter described how the tonic triad, $\hat{1}$–$\hat{3}$–$\hat{5}$, was dispersed throughout the movement. The tonic triad is the foundation of a tonality, which expresses its sonority by a tonic-dominant relationship. Frequently the relationship is established by a stepwise melodic motion. The ending material of the first phrase in the opening tutti shows $\hat{1}$–$\hat{2}$–$\hat{3}$–$\hat{4}$–$\hat{5}$ motion well. From the A to E, the tonic triad ($\hat{1}$–$\hat{3}$–$\hat{5}$) is on the stronger beats, and B and D ($\hat{2}$–$\hat{4}$) are on the weaker on this near-unison ascending idea.



Example V.1: mm. 16–19

The unison idea ends the phrase in a half cadence, and answered by a second subject which upbeat is shown in the above example on the last beat of m. 19. The descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ is spelled out on the upbeat. The second subject from the opening tutti that follows the descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ does not appear immediately at the second

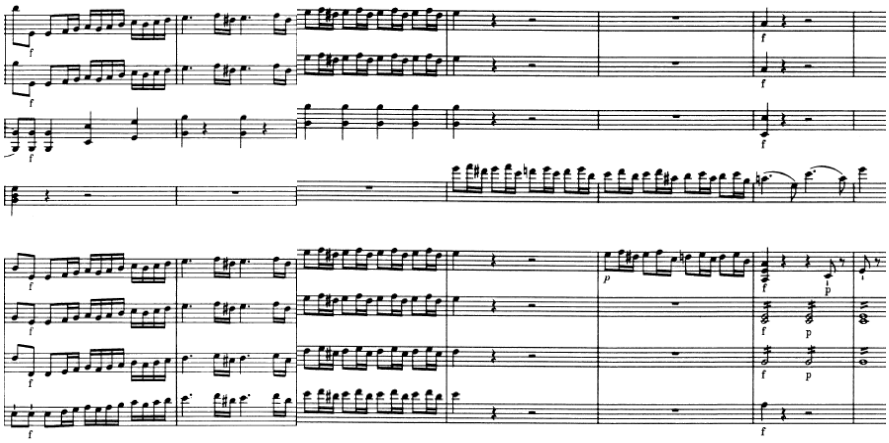
key area in the main body of the concerto at m. 74. There comes a new theme, which bears both ascending and descending stepwise motion. Before the second theme comes in, the upbeat motive is already present in the orchestra's lead-in tutti at mm. 72–73. This upbeat motive had introduced the second subject at m. 19 and occurred on nearly every beat in the coda of the opening tutti (mm. 33–36). Here in the main body of the concerto, the second key area arrives after the initially presented upbeat motive has transformed into a different orchestral gesture; thus there might have been a need for a new theme.



Example V.2: mm. 72–76

The unison idea from mm. 16–19 comes back right before the recapitulation. During the development section, the tonality has moved from c# minor to e minor. Then from m. 135, the arpeggiated triads prolong the dominant of A major, alternating between the E-major and A-major chord over an E pedal. The unison idea takes off from the E ($\hat{5}$) with the solo violin's last note on the E major-chord at m. 139. In comparison to m. 16 ($\hat{1}$–$\hat{2}$–$\hat{3}$–$\hat{4}$–$\hat{5}$), Mozart manages to arrive on $\hat{5}$ at m. 140 without sacrificing the length of the ascending unison idea. Then, at the end of the unison, the solo violin connects the idea into the recapitulation. At the opening tutti the same idea on the half cadence (m. 19)

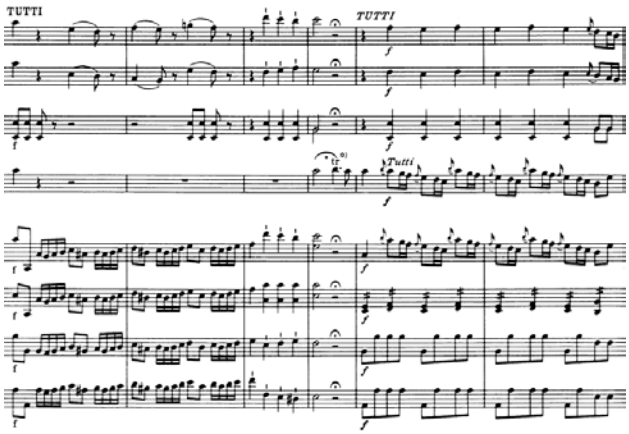
was answered by the second subject. Here at the entrance to the recapitulation, the solo violin uses the motivic idea as an *Eingang*-like gesture leading into the primary subject in a convincing and coherent way. The first note E at m. 142 links the previous E at the high points (m. 127, m. 136, and m. 138), and falls down to the A on the "correct" register (A in the top of the treble staff) at the start of the recapitulation. This descending line of the solo violin shows the $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ relationship while maintaining its energetic character. It is marked *p* in the second violin at m. 143, to indicate not to overshadow the solo voice dynamically; and to make more effective the recapitulation entrance with the hammer-stroke tonic triad in *forte*.



Example V.3: mm. 139–145

The unison idea returns at the end of the recapitulation at m. 216 before the cadenza. The elaborated stepwise motion ascends from $\hat{1}$ to $\hat{5}$ with a neighboring tone $\hat{6}$ ($F^{\#}$) at m. 218. After the solo violin's brilliant finish at m. 216, Mozart could have used the same coda that concluded the exposition and development section. If the recapitulation were to be followed by the same ending gesture as the previous sections, it

would still make sense thematically and harmonically. Mozart uses this unison idea as a device for reaching to the cadential $\frac{6}{4}$, which leads into the cadenza.



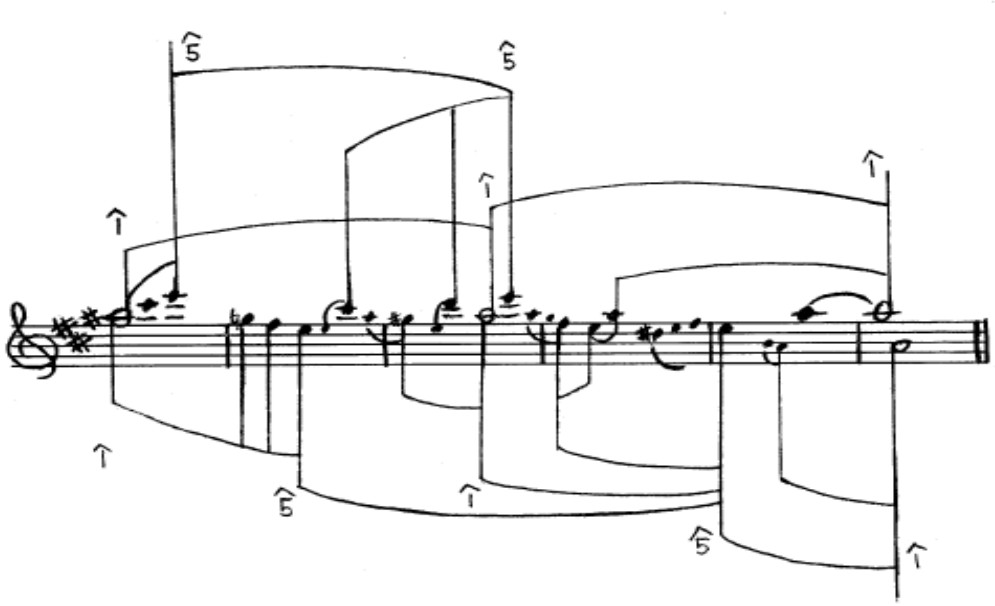
Example V.4: mm. 216–221

2. Adagio introduction: mm. 40–45

After the orchestra's opening tutti a return of the first subject in an allegro tempo is expected at the solo violin's entrance. Instead the principal violin plays an aria in a slow tempo. For those who aspire to connect the opening tutti to the main body of the concerto convincingly, not arbitrarily, the unexpected adagio introduction challenges performers to have a coherent sense of pulses. This chapter intends to scrutinize the introduction by analyzing the melody, so it shows how the musical ideas of the adagio are connecting the two allegro parts of the movement.

Until the orchestra comes in on the third beat with a murmuring accompaniment, the first two notes of the principal violin are solitary. This solitude focuses much attention on how the story is about to unfold.

Figure V.1: mm. 40–45 foreground



In this phrase a relationship between A and E ($\hat{1}$ and $\hat{5}$) seems to prevail. The melody evolves from the first note A into three voices. The first statement of the $\hat{1}$–$\hat{5}$ appears in the soprano voice through an ascent to an E at m. 40, then the ascent to the E is reestablished through the $C^{\#}$ and D at mm. 41–42, thus opening up the upper tessitura. Mozart writes the lower E directly before getting to these high register notes $C^{\#}$ and D, the first time on a separately articulated thirty-second note and the second on a slurred sixteenth; so when the melody reaches the high E at m. 42, the wedge-staccato E weighs more heavily than its brevity suggests. This feeling will be readily recollected when the high E appears again in the beginning of the main body of the movement.

The second statement of the $\hat{1}$–$\hat{5}$ shows a motion into the lower voice by descending stepwise from the first note A through the G–$F^{\#}$–E at m. 41. The first note A

is still hanging in the air after the two statements, and connects to the same pitch at m. 42 through a $G^{\#}$.

Now this A on the third beat of m. 42 moves into the lower voice as did the second statement of the $\hat{1}$–$\hat{5}$, by descending first to the $F^{\#}$ at m. 43 then to the E at m. 44. Within m. 43 there is a movement that immediately follows the $F^{\#}$, from an E going up to an A. This ascending movement is inserted over a passing $\frac{6}{4}$ chord to remind listeners briefly of the existence of the middle voice. After this reminder Mozart recovers the tendency the $F^{\#}$ ($\hat{2}$) had towards E ($\hat{1}$), by reintroducing the inclining notes $D^{\#}$–E–$F^{\#}$ which lead to E ($\hat{1}$) at m. 44.

The leading tone $D^{\#}$ of the solo violin, along with the moving line of the lower strings when the oboes join in *p,* conveys the color of a German sixth chord. It is curious that the dynamic is marked *p,* perhaps to express the pungent flavor of the German sixth. Since the oboes come in on higher notes than those of the strings at a point when the harmonic tension is stronger, the dynamic marking *p* is used in order to have a balance in sonority with the principal violin's melody.

Table V.1: Analysis of the melody as three separate strands

Measure	40	41	42	43	44	45
upper	A–$C^{\#}$–E	$C^{\#}$–	–D–E			
middle	A———	———A	$G^{\#}$——A↘	(E–A)	———A	–A
lower	A———	G–$F^{\#}$–E	(E)	→$F^{\#}$($D^{\#}$E$F^{\#}$)	–E—A–	——A

To summarize these melodic strands, the first note A at m. 40 moves both upward and downward to states the $\hat{1}$–$\hat{5}$. The initial ascent to E is repeated and the high E hangs

in the air, and downward motion into the lower voice at mm. 40–41 is repeated toward the E at m. 44 before going down to the lower $\hat{1}$.

However the adagio does not finish with the lower $\hat{1}$ at m. 44. The middle-voice A takes over. It is the third time now that the middle-voice A tries to maintain its register without yielding to the pull of the lower-voice E. This time at m. 44 it succeeds in continuing from the brief-reminder of A in m. 43 and maintains that register, which prepares the tessitura for the beginning of the allegro aperto. Should a performer provide an *Eingang* at the fermata, one might consider restricting the improvised notes to the register explored in the adagio section, in order to maintain auditory freshness for the entrée of the primary theme, and to reserve for the principal violin's $G^{\#}$ over the orchestra's emphasized forte stroke at m. 50.

Figure V.2: mm. 40–45 middleground

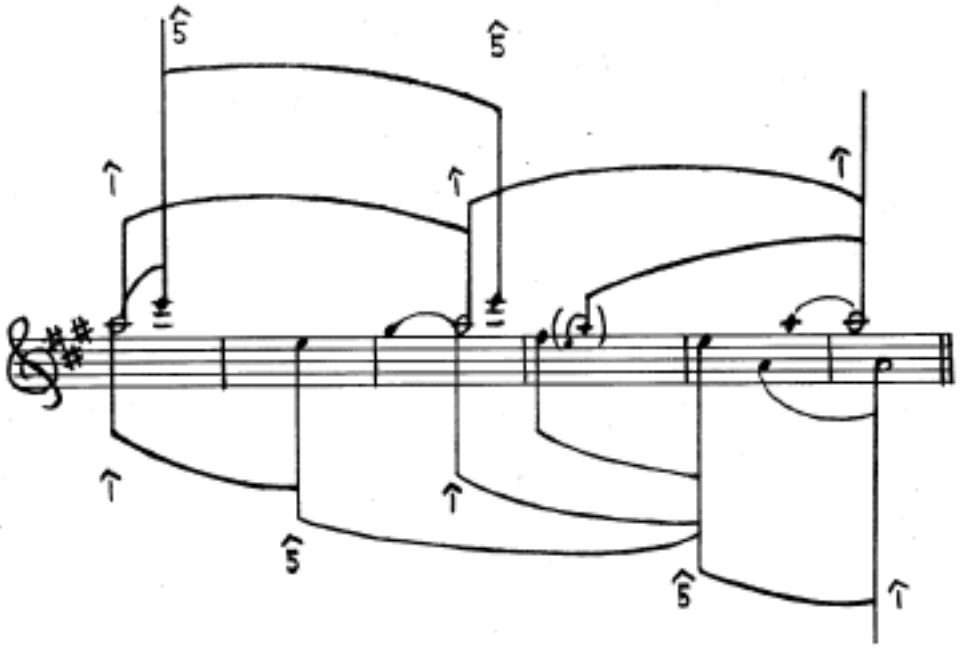
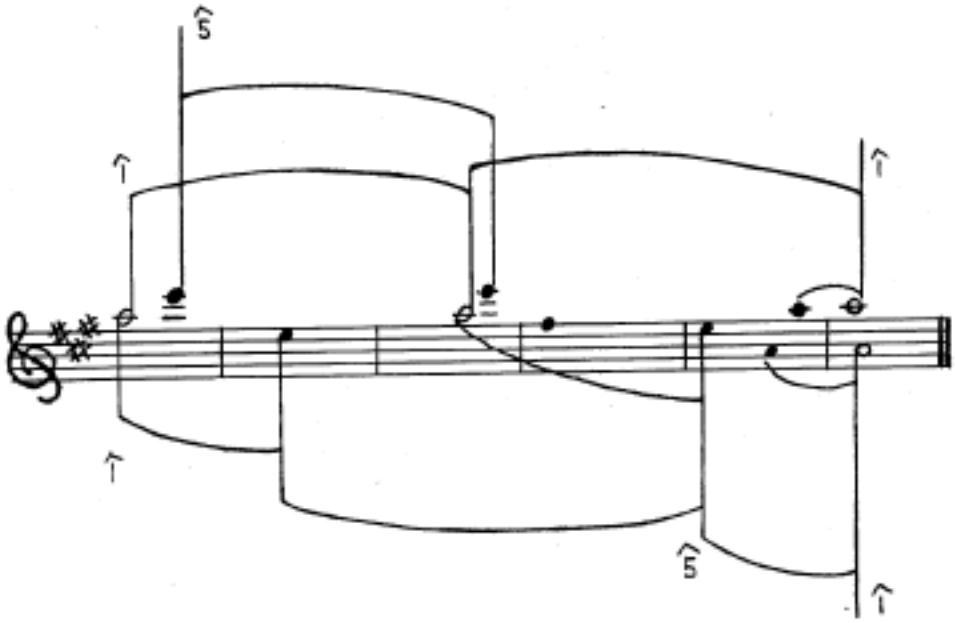


Figure V.3: mm. 40–45 background



The lyrical adagio serves as introduction to the allegro aperto. The adagio provides a foundation for the principal violin's tessitura and for the unfolding of the tonic triad that happens in m. 46 and following. Ideally the introduction implies a single phrase, sung in one breath.

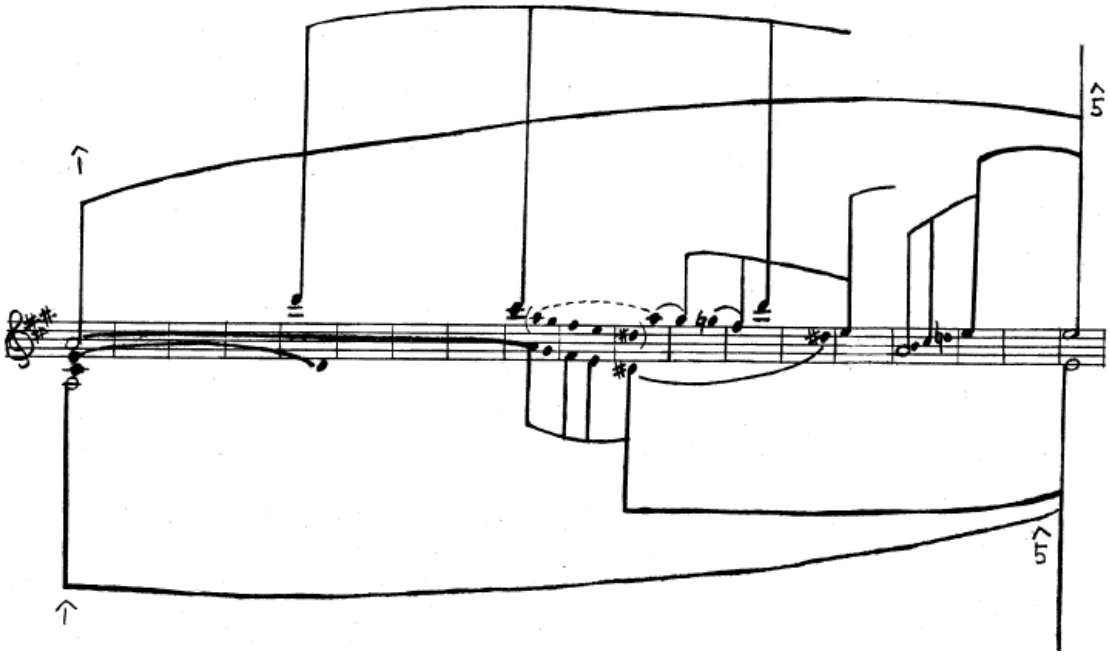
3. Primary key area: mm. 46–60

The prevailing tonic-dominant relationship found in the adagio introduction also predominates in the primary key area. A new melody begins the allegro aperto section in the shape ($\hat{1}$–$\hat{3}$–$\hat{5}$) that was provided previously in the beginning of the adagio. The new melody plays over the orchestra's opening tutti material. The first phrase in the opening tutti moves from the tonic to dominant and has a half cadence. The first theme in the

main body of the concerto stays in the tonic to establish the A-major tonality before entering the transition: thus the different scheme of the melody line.

The primary theme's accompaniment has been introduced in the opening tutti. The figure below shows an analysis of the opening tutti's first phrase.

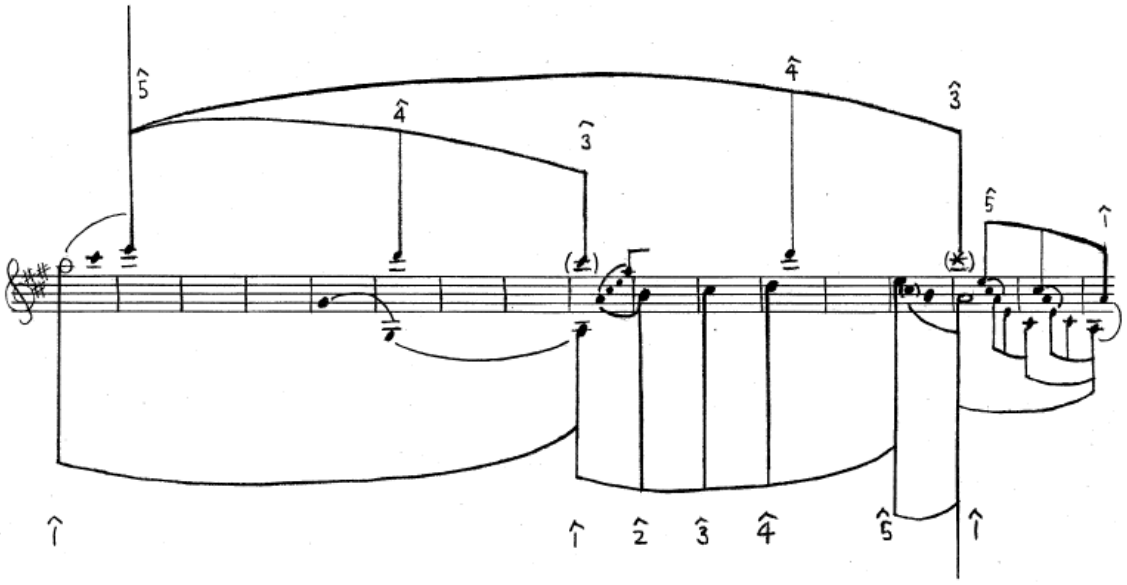
Figure V.4: mm. 1–19



The A in the first chord meets the same pitch at m. 9, and descends stepwise to the $D^{\#}$ at m. 11. This $D^{\#}$ is resolved to E in the same register at m. 19 on the bigger level. In a more immediate sense, the $D^{\#}$ at m. 11 connects to the one on a higher octave at m. 14, and then is resolved to E on the next beat. However, the E hurries down to the A (m. 16), which ascends to the final destination of the phrase through an ornate $\hat{1}$–$\hat{2}$–$\hat{3}$–$\hat{4}$–$\hat{5}$ motion.

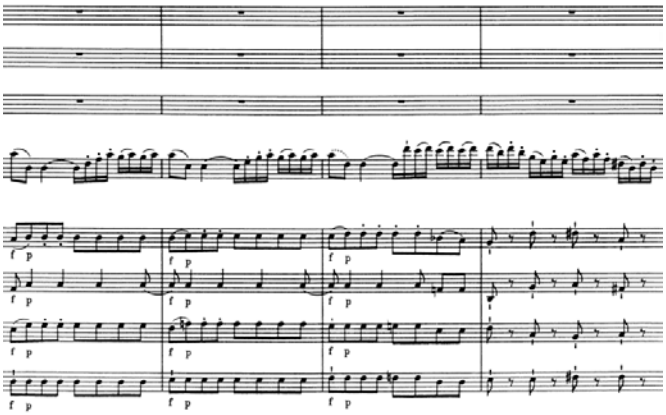
In comparison to the first phrase of the opening tutti, the primary theme in the main body of the concerto is harmonically more predictable. After prolonging the tonic by laying out the tonic and dominant chord for four measures each, the primary theme shows a traditional tonic-subdominant-dominant-tonic progression with an authentic cadence in a faster harmonic rhythm.

Figure V.5: mm. 46–62



The melody's first note (A) goes down one octave through an elaborated tonic arpeggio to G$^{\#}$ at m. 50, which descends one more octave to the next measure. Instantly the low G$^{\#}$ jumps back onto the highest register's D to which the E of m. 47 connects. Then the melody moves down using the same pattern as mm. 46–49, and arrives on the low A at m. 54. Resolving the G# that has been lingering from m. 51, this downbeat A ($\hat{1}$) is the starting point of the $\hat{1}$–$\hat{2}$–$\hat{3}$–$\hat{4}$–$\hat{5}$ melodic motion at m. 54. The A in the "proper" register occurs on the third beat of the striding tonic arpeggio, which position

gives a feeling of moving forward. This feeling defines the melody's agitated character and encourages motion with the same feeling for the rest of the phrase. The "proper" A ($\hat{1}$) is connected to the B ($\hat{2}$), $C^{\#}$ ($\hat{3}$), D ($\hat{4}$) of the next measures, and their appearance is delayed to the second eighth note on each measure's first beat. The delay of the main notes is created by the retardation on each occasion, expressed through a contrary motion between the principal and first violins at mm. 55–57. An impulse to move up is encouraged by several contributing factors, such as the rhythm created by the retardation in the principal and first violin, the syncopated rhythm in the second violin, and the light eighth-note accompaniment of the orchestra. These contributing factors reinforce the agitato feeling from m. 54.



Example V.5: mm. 55–58

The ascending motion to $\hat{4}$ is portrayed through the subdominant chords in mm. 55–57 and the harmony changes to the dominant while on $\hat{4}$ at m. 58. Then the dominant takes the melodic line to $\hat{5}$ in the next measure, which leads into the authentic cadence, V-I. After the cadence the second motive of the codetta (See chapter IV: 2 The tonic triad's function as a unit.) concludes the primary key area and connects it to the

transition. The tonic-dominant relationship in the primary theme is expressed in melody with a stepwise motion $\hat{1}$–$\hat{2}$–$\hat{3}$–$\hat{4}$–$\hat{5}$ that leaps down to $\hat{1}$.

CHAPTER VI

PHRASE EXPANSION

This chapter covers how the tonic-dominant relationship is treated in relation to the dominant in the formal structure; it will focus especially on phrase expansions. Being in concerto form, the main body of the first movement comprises exposition, development, and recapitulation. The exposition starts in A major and concludes in the dominant key, E major. The development section modulates and takes the tonality back to the dominant of A major in preparation for the entrance of the recapitulation. The materials in the exposition are reiterated in the recapitulation in the home key, A major.

An overview of the complete first movement follows:

EXPOSITION

Opening tutti	mm. 1–39	A major
Introduction	mm. 40–45	A major
Primary theme	mm. 46–62 (elision)	A major
Transition	mm. 62–74 (elision)	A major to V (of A)
Secondary theme	mm. 74–98 (elision)	E major
Closing section	mm. 98–112 (elision)	E major
Codetta	mm. 112–117	E major

DEVELOPMENT

Phrase 1	mm. 118–126	$c^{\#}$ minor
Phrase 2	mm. 127–144 (elision)	e minor to V of A Major

RECAPITULATION

Primary theme	mm. 144–164 (elision)	A major
Transition	mm. 164–176 (elision)	A major
Secondary theme	mm. 176–200 (elision)	A major
Closing section	mm. 200–220 (elision)	A major
Codetta	mm. 220–226	A major

1. Primary theme

As described in the previous chapter, the primary theme is saturated with the tonic-dominant relation. The following will compare how the harmonic relationship of the theme is expressed in the exposition and recapitulation in the primary key area.

1) In the exposition: mm. 46–62

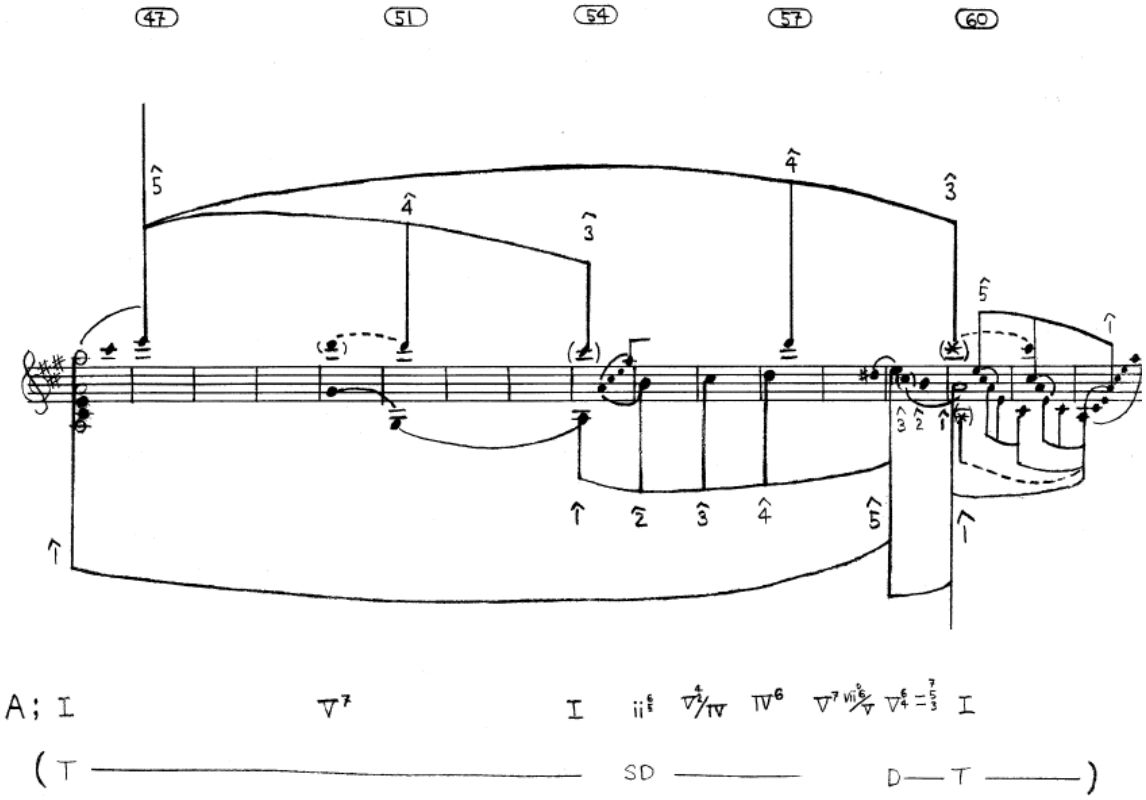
A new melody elaborating the $\hat{1}$–$\hat{2}$–$\hat{3}$–$\hat{4}$–$\hat{5}$ relationship is presented as the primary theme in the exposition. The main theme in the primary key area stays in A major, establishing the tonality through a tonic-subdominant-dominant-tonic progression. The principal violin's melody shows two descending $\hat{5}$–$\hat{4}$–$\hat{3}$ motions: at mm. 47–51–54 and at mm. 47–57–60. (See Figure VI.1)

The first descending $\hat{5}$–$\hat{4}$–$\hat{3}$ motion prolongs the tonic for nine measures. The E ($\hat{5}$) at m. 47 is connected to the D ($\hat{4}$) at m. 50 in the first violin and at m. 51 in the solo violin, and to the $C^{\#}$ ($\hat{3}$) at m. 54 in the first violin. While the harmonic progression is static, the solo violin's melody rises and falls in a wide range from A_6 on the E string (m.

47) to $G^{\#}_3$ on the G string (m. 51)[1].

The E ($\hat{5}$) at m. 47 conjoins the second descending $\hat{5}$–$\hat{4}$–$\hat{3}$ motion by reviving the upper register with the D ($\hat{4}$) at m. 57; the descending motion is fulfilled at m. 60 with an imagined $C^{\#}$ ($\hat{3}$), which was already presented in the lower register by the first violin; and the correct one ($C^{\#}_6$) is realized in the oboes in the next measure.

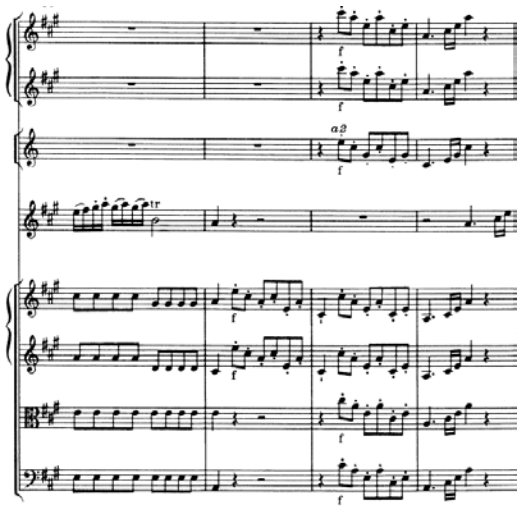
Figure VI.1: Primary theme mm. 46–62



From m. 54 the harmonic rhythm gets faster with the solo violin's energetic melody. The melody contains a pair of slurred $G^{\#}$–A motions on the last beat of each

[1] $G^{\#}_3$ and A_6: the subscripts designate the register, following the *Scientific Pitch Notation* system of the Acoustical Society of America. See Abbreviation and Symbols, p. xiii.

pattern, which recalls the G$^{\#}$–A connection in the low register (on the G string) from m. 51 to m. 54. The ascending motion moves from tonic ($\hat{1}$) through subdominant ($\hat{2}$–$\hat{3}$–$\hat{4}$) to dominant. Each step in the sequence transposes one scale-degree higher until m. 57. While the melody sustains the D ($\hat{4}$) at m. 58, the harmonies beneath it change and the descending figure increases the energy towards the downbeat of m. 59; the downbeat E ($\hat{5}$) marks the arrival on the dominant.



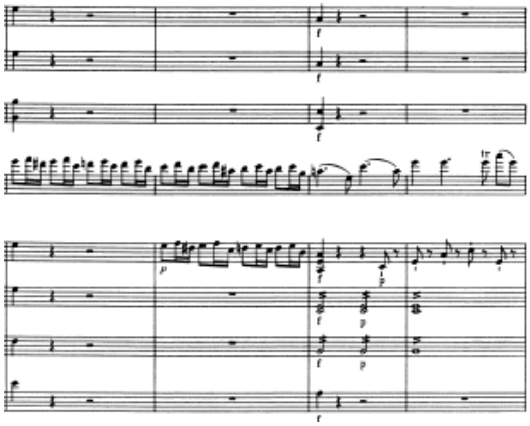
Example VI.1: mm. 59–62

While this arrival of the dominant is followed once again by a pair of slurred G$^{\#}$–A motions, it is the C$^{\#}$ of the first violin (m. 59) that links to the solo violin's concluding notes, B–A, thus creating a $\hat{3}$–$\hat{2}$–$\hat{1}$ cadential figure. The ending chord of the cadence, the tonic, lasts through the ensuing coda, mm. 61–63. After having eight measures establishing tonic in the beginning of the phrase, what followed in mm. 54–60 had a much faster harmonic movement. Mozart appends the coda unit, mm. 60–61, to balance the phrase's pacing of the harmonic rhythm. It seems befitting that the tonic lingers to round off the sixteen-measure phrase.

In this coda, an assumed conclusion of the voices at the downbeat of m. 60 gets realized in the arpeggiated tonic triad. (See Figure VI.1) The $C^{\#}_{6}$ of the second descending $\hat{5}$–$\hat{4}$–$\hat{3}$ motion (mm. 47–57–60) of the top voice appears at m. 61 in the oboe part; and the A_3 of the low voice (mm. 46–51–54) is reconnected at m. 62 in the violin tutti. After the tonic conclusion with a time lag in the voices, the unison A on the downbeat of m. 62 receives an upward thrust to usher in the transition section.

2) In the recapitulation: mm. 144–164

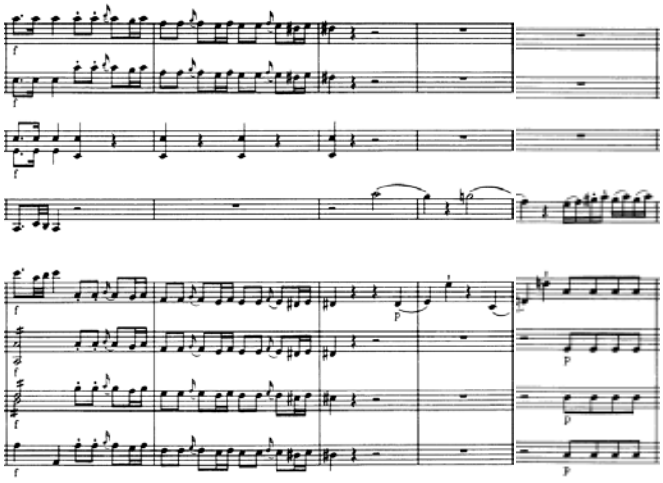
The solo violin's descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion leads into the recapitulation. The primary theme begins here, as it did in the exposition, with the violin solo soaring up the tonic triad over the opening orchestral tutti.



Example VI.2: mm. 142–145

In the recapitulation Mozart employs materials from the opening tutti in restating the primary theme, which is expanded. The expansion seems to be achieved by mixing materials from the first phrase of the opening tutti and the primary theme of the exposition. This could be seen in two ways. Does the first half of the primary theme up to

m. 156 in the recapitulation come from the opening tutti, and the second half move then onto the exposition material? Or is it basically the reiteration of the primary theme of the exposition with the addition of the opening tutti material at mm. 152–156?



Example VI.3: mm. 152–156

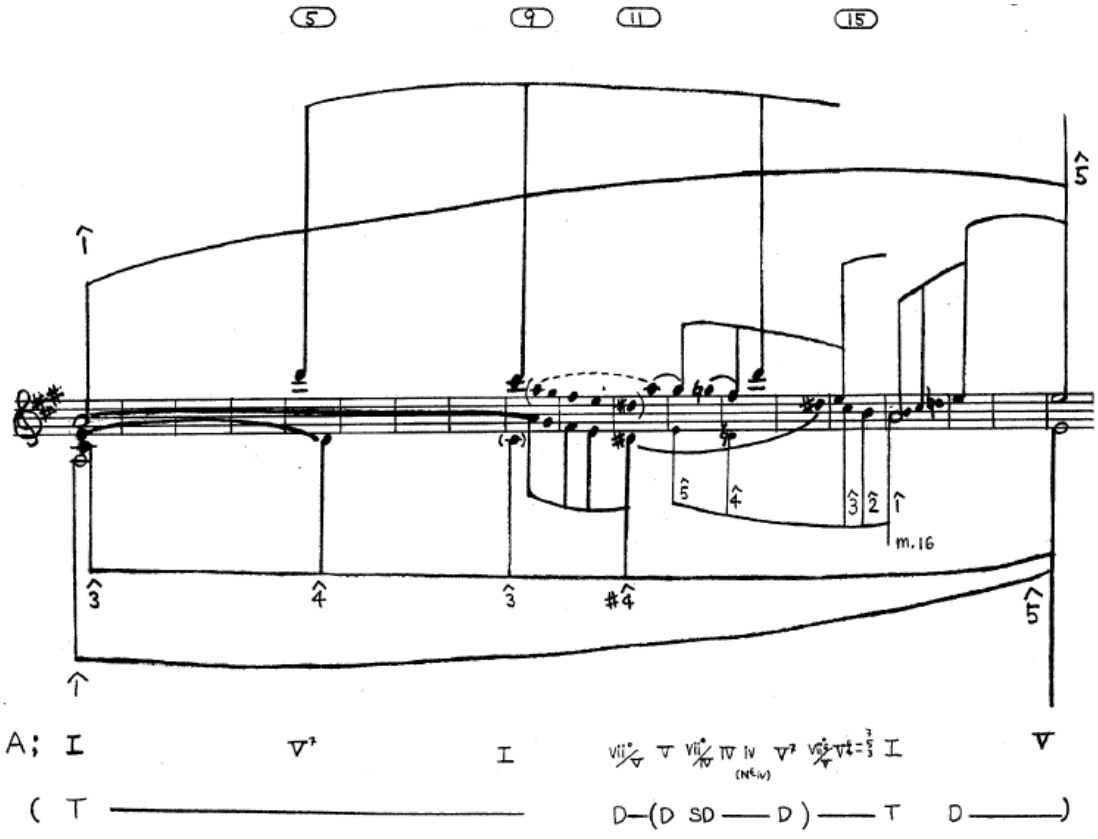
To restate this: the first half of the theme in the recapitulation could be considered just the same as mm. 1–13 of the opening tutti, and the second half from m. 156 as mm. 54–62 of the exposition. On the other hand, the theme in the recapitulation is identical to that in the exposition with the exception of mm. 152–156, which had been presented only in the opening tutti.

Examining the analogous part, mm. 9–13, will help to clarify the structure of the primary theme in the recapitulation, because the melodic and harmonic functions of the earlier section lay the groundwork for the later part.

After presenting the initial motive in a tonic-dominant alternation, the almost-unison orchestra tutti descends *forte* at m. 9 until it halts abruptly at m. 11 on $D^{\#}$; the leading-tone of the dominant chord. The $D^{\#}$, after lingering through the conversational

violin parts played *piano*, and after neighboring the dominant chord played *forte,* satisfies the expectation of reaching an E only at m. 15. This satisfaction of fulfilling the $D^{\#}$–E expectation is so brief that the near-unison orchestra tutti ascends in a $\hat{1}$–$\hat{2}$–$\hat{3}$–$\hat{4}$–$\hat{5}$ motion to the E right after the cadential figure at m. 16; and then plays the $\hat{5}$ repeatedly to mark the arrival on E before introducing the next phrase.

Figure VI.2: Opening tutti mm. 1–19

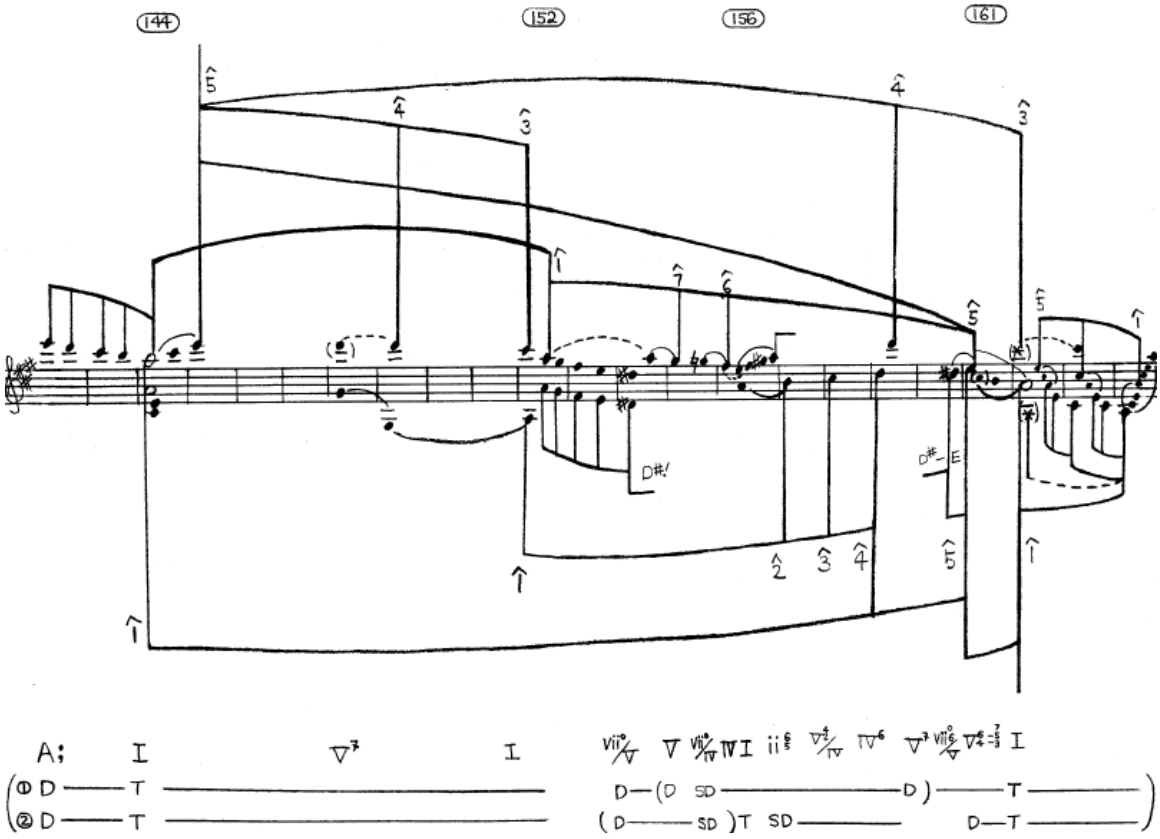


One might sense a cadence in m. 16 when the inner voice descends in a $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion through a subdominant-dominant-tonic progression. However, the impact of the lingering $D^{\#}$ makes a listener wonder whether the phrase is really concluding on the

tonic. Instead, the expectation created by the $D^{\#}$, deflects the feeling of conclusion at m. 16 and propels the whole phrase to move to the dominant, as is shown in Figure VI.2.

The primary theme in the recapitulation also has the lingering $D^{\#}$ to E expectation from the opening tutti, while developing and concluding the phrase in the tonic key as it did in the exposition. The soaring-up triad in the violin solo reaches $\hat{5}$ at m. 145, and $\hat{4}$ at m. 149 in the complementing repetition in the dominant. When the melody reaches $\hat{3}$ at m. 152, the almost-unison orchestra tutti descends in *forte* until it is disrupted at m. 154 by $D^{\#}$ as it had been at m. 11 in the very first phrase of the movement.

Figure VI.3: Primary theme mm. 142–164



The $D^{\#}$ satisfies the expectation of reaching an E a little earlier this time after lingering only for two measures. Immediately following the $D^{\#}$ halt, the conversational violin tutti also points toward arrival at E by descending A–$G^{\#}$–G–$F^{\#}$. This expectation, which was further delayed by new material on the N^6 in the opening tutti, is now fulfilled on the I^6 chord at m. 156, at the starting point of the gesture from the exposition.

However, this E hardly seems satisfying. The E on the solo violin is a sixteenth note which moves hurriedly upward to A: and the other one in the second violin also avoids E with moves to $F^{\#}$ in the next measure, later to F at m. 159, and to $F^{\#}$ again at m. 160. In the mean time, the melody, which has reconnected with the exposition material, makes an ascending $\hat{1}$–$\hat{2}$–$\hat{3}$–$\hat{4}$–$\hat{5}$ motion from mm. 157–161. Right before the melody reaches the $\hat{5}$, the $D^{\#}$ reappears at m. 160 where the second violin plays the $F^{\#}$. With the reinforcement of this seventh of the dominant chord at m. 160, the expectation to get to the E is fulfilled without any reservation.

This primary theme in the recapitulation employs materials from the opening tutti and from the exposition in such a way that both are utilized in concordance rather than in juxtaposition or in conflict. The harmonic interpretation, given at number one in Figure VI.3, is the more standard one to interpret the opening tutti material, at mm. 152–156, that is, as an interpolation. The analysis at number two instead offers a deeper reading that involves harmonic and melodic aspects working together towards the same focal point and reinforcing each other for the same goal. It also presents a masterly example of Mozart's skillful compositional technique underneath his simple-looking melody.

2. Secondary theme

The second key area usually presents a melody of a different semblance portraying new characters. Following this convention, Mozart introduces a second theme at m. 74 in the dominant key in the exposition and at m. 176 in the tonic in the recapitulation. In this second theme, it is as if opera characters are making conversation, as the solo violin's melody exchanges singing lines playfully with the tutti first violins.

The tonic-dominant relation prevails also in the second theme, and it is expressed through the descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion. The descending motion is elongated in an interesting manner. Several times the melody reaches the $\hat{1}$, but it does not settle on the tonic until the phrase finally concludes, that is, after twenty-four measures. After the initial $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$ melodic line, the $\hat{1}$ at m. 81 seems rather a beginning of a new phase that oscillates between the tonic and dominant. Then, the melody attempts the $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ descending motion again from the upbeat to m. 89. This time, while descending, the $\hat{2}$ is elongated at mm. 91–93 to emphasize the subdominant-dominant harmonic progression, which then moves onto the tonic at m. 94. The phrase concludes at m. 98 after repeating once more the tail of the descending motion, $\hat{2}$–$\hat{1}$, reinforcing the arrival.

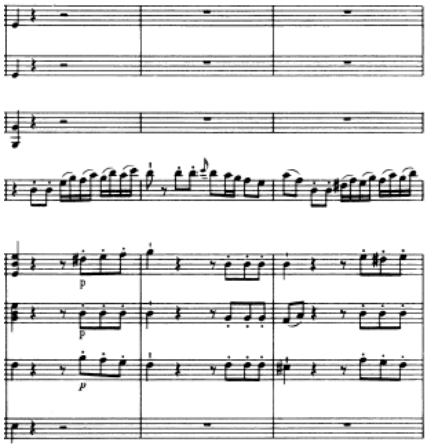
To make it simpler to explain how the second theme elongates the descending motion in the phrase, the following divides the theme into three sections, as summarized in Table VI.1. Each describes the tonic-dominant relation within the section, and the overall harmonic plan will reveal how the phrase avoids and achieves the conclusion.

Table VI.1: Descending motions in the second theme

Measures	mm. 74–80	mm. 81–88	mm. 89–98
Solo violin	$\hat{5}$—$\hat{4}$—$\hat{3}$–$\hat{2}$	$\hat{1}$———$\hat{5}$ $\hat{1}$———$\hat{5}$ $\hat{5}$–	–$\hat{4}$–$\hat{3}$–$\hat{2}$—$\hat{1}$ $\hat{2}$—$\hat{1}$
Tutti first violins	$\hat{5}$——$\hat{4}$–$\hat{3}$—$\hat{2}$	$\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$	

1) $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$: mm. 74–80

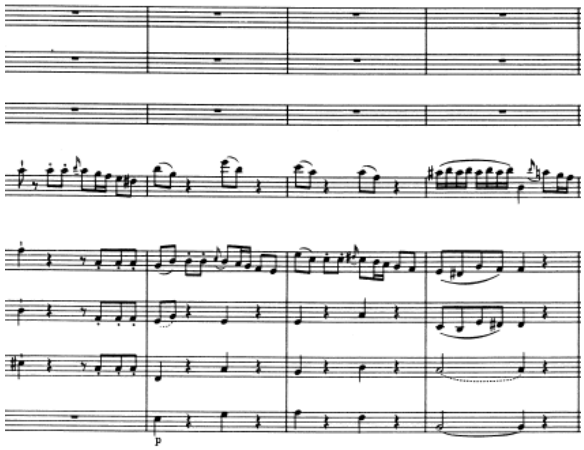
The transition finishes on the dominant, and the second theme takes it as the new key. The theme enters, as if it is a character from an opera. The solo violin ascends valiantly at m. 74 with a $\hat{1}$–$\hat{2}$–$\hat{3}$–$\hat{4}$–$\hat{5}$ motion, which is answered by a descending motion playfully in the next measure.



Example VI.4: mm. 74–76

This two-measure motive reaches up to $\hat{5}$, the highest point of the overall descending motion at m. 75, and falls down to $\hat{4}$ on the downbeat in the next measure. When Mozart next complements this conversational motive in a dominant version at mm.

76–78, the motive ascends to the $\hat{4}$ and deflates playfully to the $\hat{3}$. However, the figure on the downbeat of m. 78 plays B–$G^{\#}$ instead of $G^{\#}$–E, which would have made the sequence more exact. The missing $G^{\#}$ and E appear spread in the orchestra tutti, where the first violin starts playing the melody.



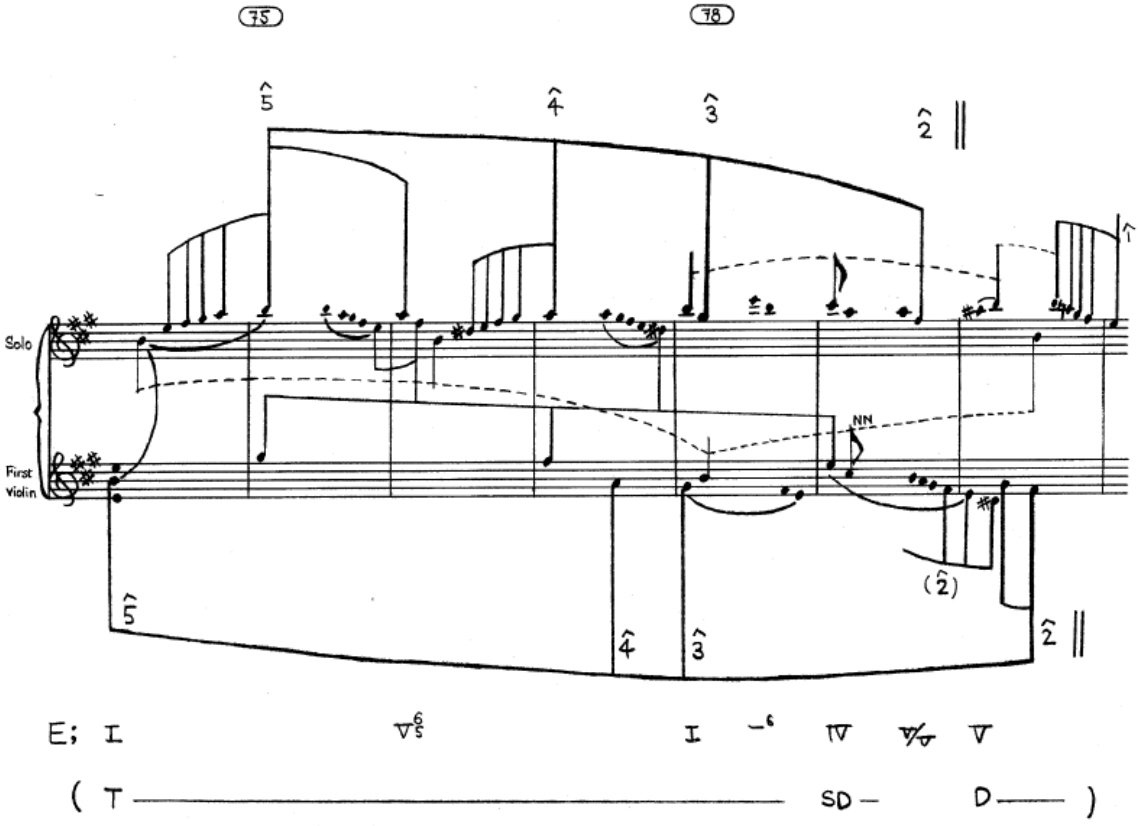
Example VI.5: mm. 77–80

The replacing pitches B–$G^{\#}$ at m. 78 spring into a jesting accompaniment above the overall descending motion between $\hat{3}$ and $\hat{2}$. The accompaniment elaborates B–$C^{\#}$–B, which doubles the solo and tutti first violins' line connecting B–$C^{\#}$–B, as described with the perforated lines in Figure VI.4.

The valiant ascending motive of the second theme carries the register from B_4 to B_5, linking both linear ideas in two octaves: the B–$C^{\#}$–B line and overall descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion. The B_4 on the first chord begins the descending linear motion in the tutti first violin, and the B_5 at m. 75 in the solo violin. The second theme's first note B in the solo violin surfaces from the recurring B in the tutti first violin at mm. 70–74. The B stays as a middle voice through mm. 74–76 in the solo violin, at m. 78 in the tutti first,

and at m. 80 back in the solo part. At the end of the B–C$^{\#}$–B line at m. 80 the B in the solo violin makes quadruple appearances and claims the placement of the pitch. For the next eight measures the B retains its place in the descending upbeat gestures and in the ascending tonic arpeggios (in the solo violin at m. 83 and the oboe m. 87); until the solo violin resumes the overall descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion, for which the beginning note is the B at m. 89.

Figure VI.4: Secondary theme mm. 74–80



The progression mm. 74–80 pursues the overall descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion in two voices. Moving down from the B_5, the solo violin's descending motion lingers in the

air upon the arrival at $\hat{2}$. This lingering at mm. 79–80 is supported by the first violin part's own descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion, which hovers around $\hat{2}$ on the half cadence.

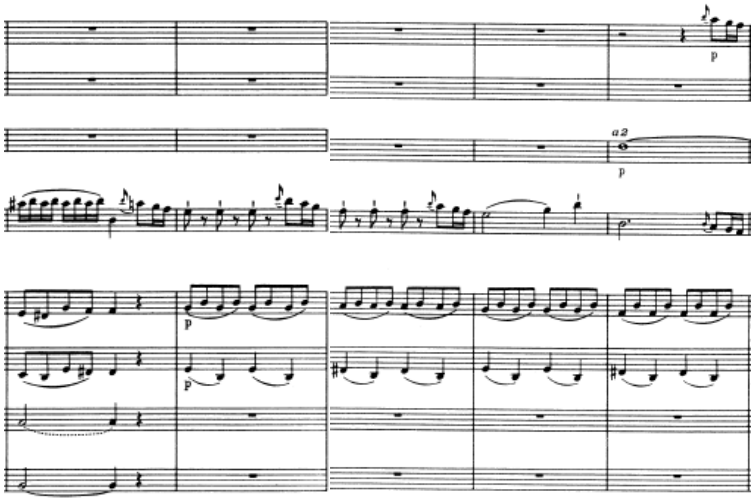
This phrase is an odd seven measures: 2+2+3. Or perhaps the phrase ends on the tonic at m. 81 with an elision that makes the length even eight measures long? When the operatic motive is presented in the tonic for two measures and complements it in the dominant for the next two, one expects to hear the rest of the phrase in a matching length to conclude. From m. 78 Mozart does continue the presented motive with repeating the descending two-note group in the faster harmonic rhythm: I–I^6–IV–V/V–V. It would have created a perfect musical *sentence*, if the melody and bass lines did not have rather concluding gestures. The melody drops the energy down from the trill-like B_5 to the middle voice B_4, which falling movement mirrors the initial ascending octave of the theme at mm. 74–75. The bass line, E–$G^{\#}$–A–$F^{\#}$–B, has lightened the harmonic tension on the last note, long B at m. 80; with the solo violin's energy-deflecting octave drop and the first violin's lingering notes around $\hat{2}$. (See Example IV.5) The section from m. 74 to m. 80 has seven measures with a half cadence.

Be that as it may, the very next measure starts in the tonic with $\hat{1}$ on the downbeat. The melody has an upbeat which comprises a descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion. The upbeat gesture appears to summarize what has happened in the previous seven measures and succeeds in reaching the tonic note. The first section of the second theme, mm. 74–80, is a nearly concluded phrase, which is interrupted by the half candence. The transition to the next section is so natural that one does not feel the phrase being interrupted but continuous. The ambiguous quality that Mozart provides makes his music more ingenious.

In the recapitulation mm. 176–200 are almost identical to the second theme in the exposition. The transition finishes on the dominant, and the second theme here stays in the home key, A major. The transition in this movement, which moves from the tonic to the dominant, is harmonically well devised to present the second theme without making complementary changes. The valiant ascending motive is answered playfully two octaves higher, covering the register from E_4 to E_6 at mm. 176–177. The ascending idea remains low the second time at mm. 178–179. Leaping between the two octaves covers a wider gamut, and the E_6 continues the registration heard from the transition. Playing in the high register on the E string makes the principal violin's melody more brilliant and virtuosic.

2) $\hat{1}$–$\hat{5}$ (–$\hat{1}$–$\hat{5}$): mm. 81–88

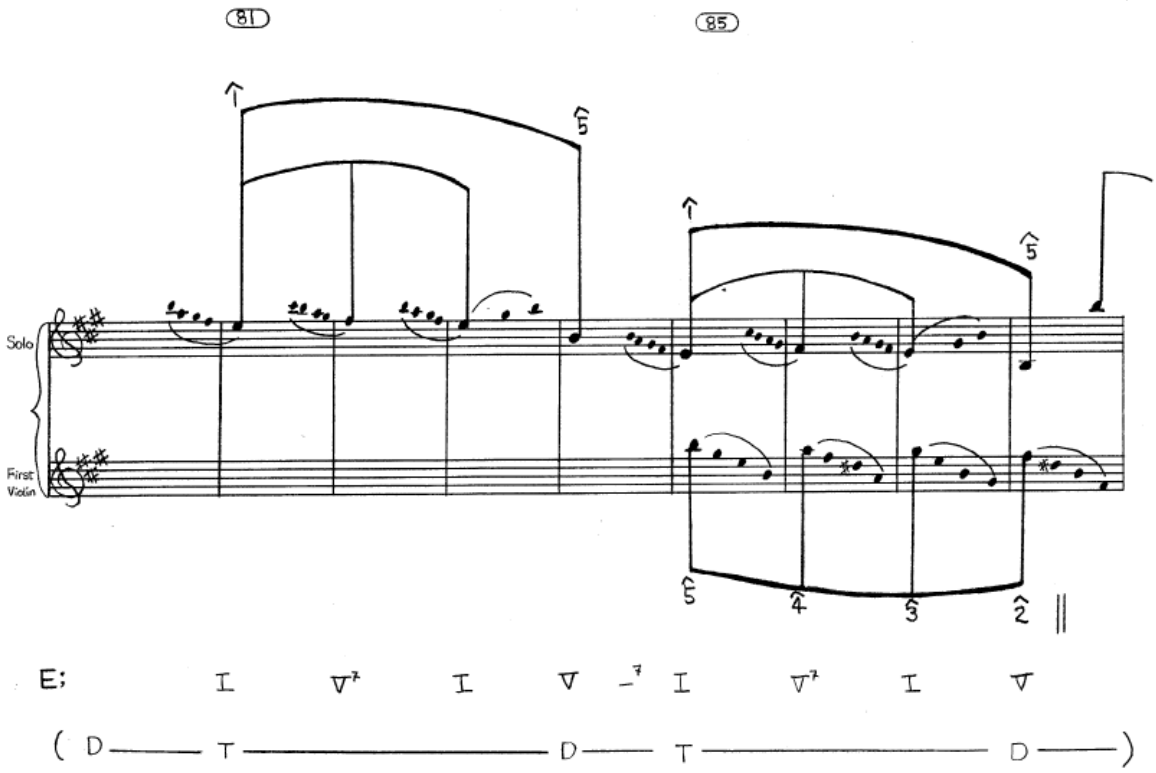
The upbeat gesture, equipped with the $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ descending motion, opens the light and cheerful dancing part of the second theme.



Example VI.6: mm. 80–84

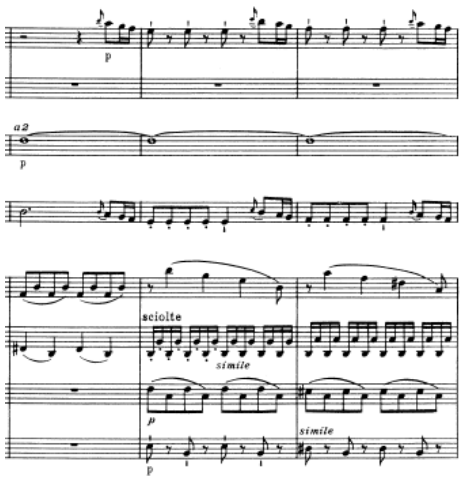
The material used in the second part had already been introduced in the opening tutti at mm. 20–27. The opening upbeat gesture takes the melody to cheerful hopping on the eighth notes with caret on the tonic, and the same idea sequences from one scale degree higher ($\hat{2}$) on the dominant 7th in the next measure. The third upbeat gesture that has come back down to the initial starting pitch $\hat{1}$, takes the melody to an ascending tonic arpeggio, which resembles a two-beat glide, played *legato*, followed by two hops. The last hop on $\hat{5}$ takes another leap to land on the motive's last note, which octave leap recalls the descent in m. 80.

Figure VI.5: Secondary theme mm. 81–88



Through the first four measures, the dancing motive is played out over the tonic-dominant oscillation. The cheerful hopping moves up from E ($\hat{1}$) at m. 81 to the upper neighbor note $F^{\#}$ ($\hat{2}$) in the next measure, and then comes back to E ($\hat{1}$). Although the chords are alternating between the tonic and dominant, the tonic is prolonged through the hopping idea at mm. 81–83, and the fourth measure functions as dominant.

The next four measures employ the same motive with a thicker orchestration at mm. 85–88. The solo violin cheerfully hops on the eighth notes without any rests, played *staccato*, which make the dancing skip even livelier. While the solo violin moves down one octave at m. 85, the oboe repeats the motive from mm. 81–84 in its stead in the original register. In addition to the oboe's doubling the solo violin's melody, the horn joins in, adding its timbre. When this motive had been initially presented in the opening tutti, the horn had played both melodic and rhythmic elements alternatingly at mm. 24–27. Here in the main part of the movement the horn plays a long note B all the way to m. 88. The horn's long note subsumes all the strong- and weak-beat Bs that are dispersed in other instruments over the oscillating rhythms in m. 84–88. Furthermore, the horn enters at m. 84, one measure before the motive's restatement; not to upstage but to prepare the entrance of the first violin's descending line at m. 85. The first violin starts on B with new descending arpeggio material after an eighth rest. By not entering on the downbeat of m. 85 and by taking care of the necessary beginning consonance of the long note B in the previous measure, the horn clears space for the first violin's B to inject the new material, which endeavors to deliver the descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion.



Example VI.7: mm. 84–86

The first violin's new material sequences down each measure with a syncopated arpeggio played *legato*. The first notes of each sequence collectively generate a descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion, which the second theme attempts at mm. 85–88 and gets interrupted yet again by a half cadence. (See Figure VI.5) Underneath the first violin's descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion, the second violin plays the staccato notes, *sciolte*, double time, as it did in the opening tutti at mm. 24–27. Compared with the minor third ($C^{\#}_4$–E_4) of the opening tutti at m. 24, the second violin has a wider interval, major sixth (B_3–$G^{\#}_4$), in sixteenth notes at mm. 85. The wider interval serves two purposes. One is to free the space for the solo violin that shares the very same register (E_4), and the other to fill in the gap created by the first violin's sequence (B_5–$G^{\#}_5$–E_5–B_4) in a descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion.

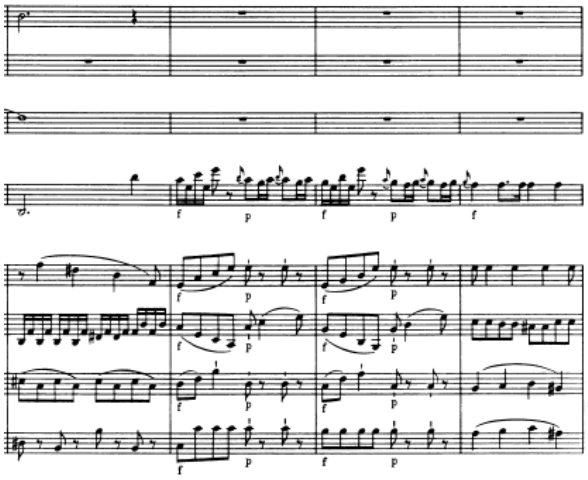
While the first violin attempts to complete the descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion at m. 85–88, the solo violin plays the motive that finishes on $\hat{5}$. This finishing note, B_3, is followed by an upbeat to the third section of the second theme at mm. 89–98. This

upbeat, B_5 on the last beat of m. 88, links the register from the oboe's B in the previous measure.

In the recapitulation at mm. 183–190, the solo violin leaps to a higher octave in the motive's repetition. Since there is no clash in the register between the solo violin and the second, the interval of the sixteenth notes remains a minor third in the second violin at m. 187 just as in the opening tutti. The oboe and horn parts in the recapitulation correspond to those in the opening tutti.

3) $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ (–$\hat{2}$–$\hat{1}$): mm. 89–98

In this third section of the second theme, Mozart pursues the descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion for the last time. The $\hat{5}$ on the upbeat to m. 89, leads into a boisterous melody.



Example VI.8: mm. 88–91

The downbeat's sixteenth notes, played *subito f*, soar up from $\hat{4}$ with an *aperto* feeling, which recalls the beginning of the primary theme. The *aperto* affect is encouraged by the tutti violin's register-opening movement, and by their playing in

opposite directions. The *subito p* stays mischievously on $\hat{4}$ on the third and fourth beat. The next measure displays the same idea one scale degree lower, and then the melody moves down to the repeated $F^{\#}$, $\hat{2}$ at m. 91. With this $F^{\#}$ the harmony changes from the subdominant to dominant and arrives on $\hat{1}$ at m. 94.

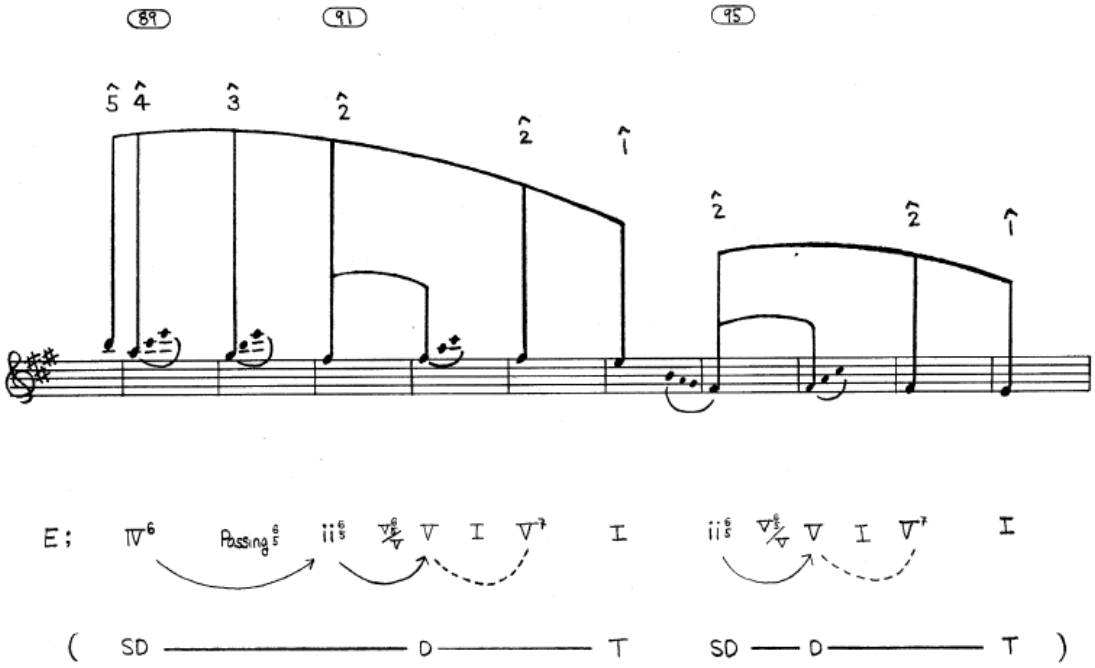
The orchestra had supported this melody in the analogous part in the opening tutti at mm. 28–33. The principal violin's *subito f* had been strengthened by the oboes and horns in addition to playing the same stroke with the tutti violins in the opening tutti. At mm. 89–94, there can find neither oboes nor horns, and the solo violin renders the *subito f* over tutti violin's eighth notes, played *legato*. This way the boisterous and dramatic entrance is made incumbent upon the solo violin.

In the second theme, Mozart maintains the manner in which he presents the motive. The motive is presented twice in sequence, and at the third entry the motive develops its idea. At mm. 74–78 and mm. 81–83, the motive is presented on the tonic the first time and sequences on the dominant the second. The tonic is prolonged until the third entry where the harmony progresses and the motivic idea is developed. However, the presentation of the motive from m. 89 happens in the subdominant. The first presentation of the motive is on IV^6, the second on I^6_4, and the third progresses from ii^6_5. (See Example VI.7) This can be interpreted as a prolonged subdominant: the IV^6–I^6_4– ii^6_5 at mm. 89–91 can be considered as described in Figure VI.6: IV–passing $^6_5$–ii^6_5. Why does Mozart present the motive on subdominant this time?

The previous section of the second theme has finished on the dominant after the tonic-dominant oscillation, and one expects the tonic in the next measure at m. 89. The underlying descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion in the first violin at mm. 85–88 had not

finished when the half cadence occurred on $\hat{2}$. The supertonic note $F^{\#}$ at m. 88 has a tendency to go down to the tonic note E, and in the next measure the E is dispersed in the inner voices. The $\hat{2}$–$\hat{1}$ link is not as smooth and fluid as had happened in mm. 80–81 when the second section of the second theme had started. At mm. 89 when the tonic is expected, Mozart presents the motive on the subdominant with sudden dynamic changes. The succession of *subito f* and *p* fortifies the interrupted feeling that the subdominant provides, and the interruption of the underlying descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion further extends the overall length of the second theme.

Figure VI.6: Secondary theme mm. 89–98



The last attempt of the descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion takes place in this section of the second theme. On the tail of the dominant chord at m. 88, the upbeat leads $\hat{5}$ to the

downbeat $\hat{4}$ on the subdominant. The motive carries the $\hat{4}$ down stepwise to $\hat{2}$ through the prolonged subdominant. The $\hat{2}$ plays through the whole measure in m. 91, and the repeated $F^{\#}$ ($\hat{2}$) over the first violin's E has an urge to move forward and resolve. In the next measure the harmony changes to the dominant, and the various strokes of the solo violin on the dominant triad makes gliding, skipping, and hopping gestures while on $\hat{2}$. After the dominant, the descending line finally reaches the $\hat{1}$ at m. 94.

The arpeggio on $\hat{1}$ ascends as if it were a harbinger of the arrival of the final note of the $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion. Playing the tonic chord once is not quite satisfying, however. After toying with the expectation twice already in m. 80 and m. 88, Mozart reinforces the conclusion by restating the last part. Of the descending motion Mozart repeats the $\hat{2}$–$\hat{1}$ in mm. 95–98, which upbeat gesture bears the beginning four notes of the descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion. The reaffirmation of the descending motion, which did not happen in the opening tutti, reiterates the $\hat{2}$–$\hat{1}$ in the lower octave in both the exposition and the recapitulation. Playing the same motivic idea in two different octaves provides, for both registers, a conclusion.

The reiteration of the $\hat{2}$–$\hat{1}$ not only assures the conclusion of the descending motion, but also balances the harmonic progression. The first two sections of the second theme involve the subdominant only briefly at m. 79 in their tonic-dominant relation. In the third section of the second theme, Mozart achieves a well-proportioned harmonic progression by having the prolonged subdominant at mm. 89–91 as well as the subdominant ii^6_5 in the beginning of the reiteration at m. 95. The above investigations should answer the earlier posed question, which asked why Mozart presented the motive on the subdominant in the third section of the second theme.

The second theme has taken three phases to complete one phrase, and at each phase there has been a glimpse of conclusion. Throughout the three sections the second theme proposes the descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion each time. The first section finished at $\hat{2}$ on the half cadence, and the next section enters on the tonic that is prolonged. Although the innate connection to the next section satisfies the ears harmonically, the durational pattern has been disturbed by the new section's entrance after an odd seven measures. Alternating between the tonic and the dominant, the second section has an even eight measures. However, the first violin attempts to deliver the descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion, and reaches the $\hat{2}$ at the end of the eight-measure section on V. The third section, which barges in *subito f*, interrupts the descending motion with the subdominant. Mozart skillfully uses interruptions for each section to evade a conclusion and to expand the entire second theme.

3. Closing section: mm. 98–112

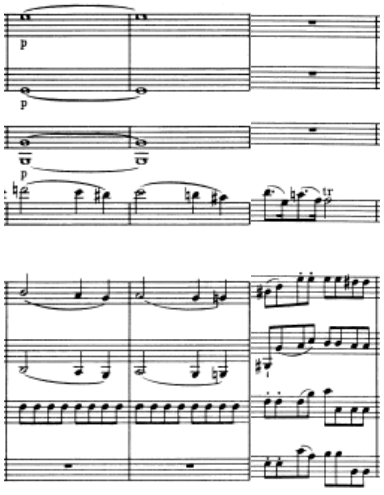
The second key area presents interruptions in both the second and the closing theme. The descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion of the second theme was interrupted at m. 80 by disrupting the durational pattern after the half cadence, and later at m. 89 by a subdominant. Mozart presents a new theme to close the exposition, and this closing theme strives to fulfill a descending $\hat{3}$–$\hat{2}$–$\hat{1}$ motion, which gets interrupted to expand the phrase. Stretching out the cadence balances out the phrase length with the preceding long second theme at mm. 74–98. The descending $\hat{3}$–$\hat{2}$ line is determined to reach the $\hat{1}$ with the concurrent support of the insisting $\hat{1}$–$\hat{7}$–$\hat{6}$–$\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$ line in the upper voice, as described in Table VI.2.

Table VI.2: Interruption in the descending motion of the closing theme

Measures	mm. 98–103	mm. 104–107	mm. 108–112
Upper	$\hat{1}$——$\hat{7}$–$\hat{6}$–$\hat{5}\hat{4}\hat{3}\hat{2}$	$\hat{1}$——$\hat{7}$–$\hat{6}$–$\hat{5}\hat{4}\hat{3}\hat{2}$	$\hat{5}\hat{6}\hat{7}\hat{1}$
Lower	$\hat{3}$————$\hat{2}$	$\hat{3}$————$\hat{2}$	$\hat{3}$———$\hat{2}$–$\hat{1}$

The closing theme begins on $\hat{1}$, where the second theme concludes with an elision at m. 98. The $\hat{1}$ jumps one octave higher and settles on that register, and the solo violin carries the tonic through a fast passage, which could be played *bariolage*. The solo violin takes two measures to get to $\hat{3}$, and keeps ascending even higher to the top note D at m. 101, linearly portraying the dominant 7th chord of the subdominant through an ascending E–G$^{\#}$–B–D line. After linking $\hat{1}$ to $\hat{7}$, the melody sings chromatically to take the pitch

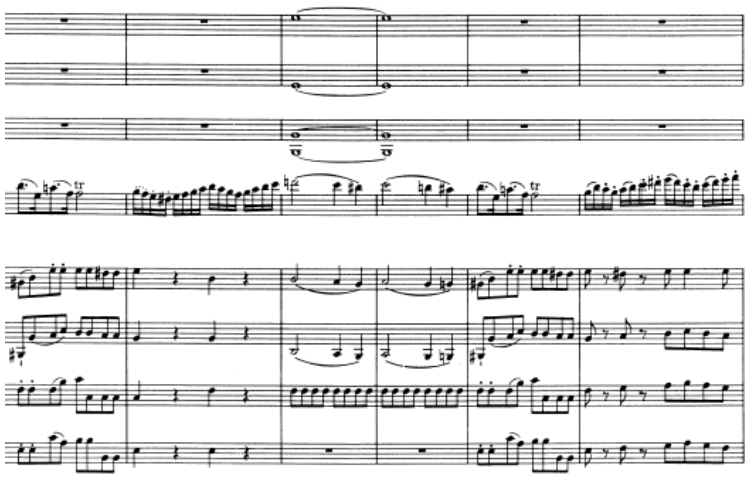
down one step each measure until it reaches the $\hat{5}$ on the downbeat at m. 103. Here light and quick steps with a dotted rhythm descend on each beat to $\hat{2}$ with a trill. This creates a $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$ line in one measure. It feels quickened in stride at m. 103 in comparison to the lyrical gliding in the previous two measures.



Example VI.9: mm. 101–103

The different speeds in the descending movement make the $\hat{5}$ on the downbeat linger in the ears, while the compressed downward steps progress faster harmonically afterwards. The tonic–subdominant–dominant progression at m. 103 comes after a prolonged tonic. After three measures of the tonic chord, the hint of the subdominant is added at m. 101 by the highest note D, which turns into the chord V^7 of IV, and then resolves to IV^6_4 in the next measure. Although the harmonic progression at m. 103 begins after the prolongation of the tonic, there is a presence of subdominant throughout. The linear V^7 of the subdominant is established on the ascending E–$G^{\#}$–B–D line at mm. 98–101, and resolves to the subdominant chord m. 102. Then the subdominant chord reappears briefly in the next measure in the process of the tonic's progression to the

dominant. Throughout the closing theme, Mozart balances the weight of the harmony by the presence of the subdominant.



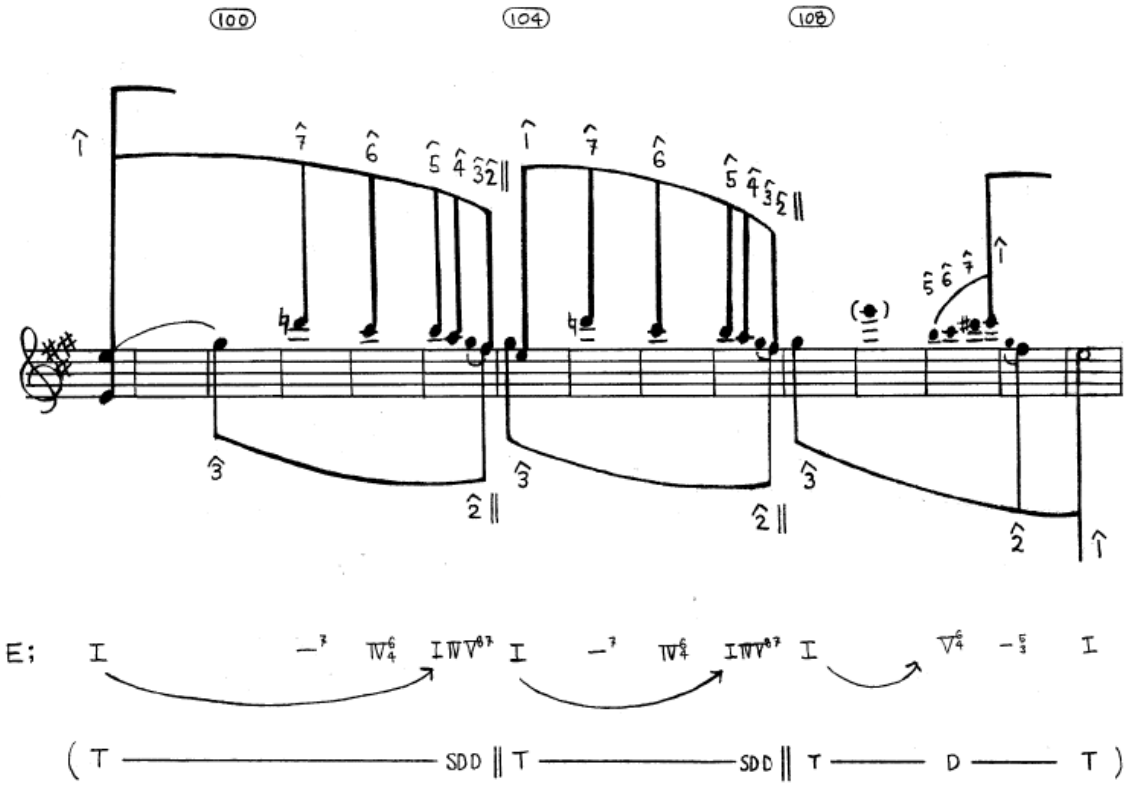
Example VI.10: mm. 103–108

On the third beat of m. 103, the solo violin arrives at $\hat{2}$, which links the descending line from the $\hat{3}$ at m. 100. The $\hat{3}$–$\hat{2}$ line meets the other descending line $\hat{1}$–$\hat{7}$–$\hat{6}$–$\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$ on the dominant at m. 103, after an accelerated harmonic rhythm. This results in building tension toward the dominant chord, which expects to be resolved in the tonic. At this precise moment, the interruption occurs. The solo violin reiterates the melody of mm. 100–103, as if repeating what has happened just now. The second attempt of the two descending lines meet at $\hat{2}$ on the dominant in the same manner, when it is interrupted once more at m. 107.

The interruptions are not disruptive harmonically, because each reiteration starts on the tonic after the tonic–subdominant–dominant progression. The bass line at mm. 103–104 shows an innate resolution, and the last note of the descending lines $\hat{2}$ falls

down to the $\hat{1}$ in the first violin. However, the descending line is interrupted after the tension-building moments at m. 103 and m. 107.

Figure VI.7: Closing section mm. 98–112



After the exact reiteration on the second attempt, the third and final attempt takes a different approach and reaches the tonic note at m. 112. While the lower voice still pursues the descending $\hat{3}$–$\hat{2}$–$\hat{1}$ motion, the $\hat{1}$–$\hat{7}$–$\hat{6}$–$\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$ line is discarded as a means to cover the wide range of the register. The solo violin seems to traverse the whole registral span that appeared in the exposition: the $G^{\#}_5$ rapidly ascends to $G^{\#}_6$ at m. 109, and the melody jumps down and up to B_3 and B_5 in the next measure.

The underlying E propels the need for an emphatic resolution. The brief appearance of E on the third beat of m. 108, is supported by the first violin's E–D$^{\#}$–E, which lays out the solo violin's multiple D$^{\#}$–Es at m. 110. The dominant chord is stretched and supported by the leaping Bs, the quick-pulsed exhibition of the D$^{\#}$–E, and the high register of the solo violin. The trill on $\hat{2}$ of the descending $\hat{3}$–$\hat{2}$–$\hat{1}$ motion further motivates the desire to reach the tonic note. The grandiose melody in the solo violin succeeds in completing the descending $\hat{3}$–$\hat{2}$–$\hat{1}$ motion on its third attempt after the perfect authentic cadence.

In the recapitulation, the second attempt starts on $\hat{1}$ at m. 206 instead of on $\hat{3}$, in order to move down one octave. On the third attempt the dominant is prolonged in mm. 211–215 to augment the already grandiose ending. After the cadence at m. 216, the orchestral tutti leads the violin solo into the cadenza. The strings ascend $\hat{1}$–$\hat{2}$–$\hat{3}$–$\hat{4}$–$\hat{5}$, and the appoggiatura occurs on each strong beat in unison until it reaches the $\hat{6}$ at m. 218, where the appoggiatura stretches for an entire measure. This little bridge at mm. 216–219 uses the material from the opening tutti where mm. 16–19 had bridged the first theme material to the second. Instead of moving from the tonic to the dominant, the bridge in the recapitulation progresses from the tonic to the cadential $^{6}_{4}$ at m. 219 to usher in the solo violin for a cadenza. The last four notes before the cadenza recall how the *adagio* introduction had ended at mm. 44–45 to usher in the main part of the *allegro aperto* movement.

After the cadenza comes the codetta, which concludes the opening tutti, exposition, and the whole movement. The codetta material at mm. 33–39 in the opening

tutti is explained in detail in Chapter III. How the codetta concludes the exposition and bridges to the development at mm 112–117 shall be investigated in the next chapter. The seven-measure codetta finishes with an ascending tonic triad in unison, which provides a moment of relaxation to savor the exhilaration as well as to prepare the next movement.

CHAPTER VII

MODULATION

In examining phrase expansions, the previous chapter focused on the tonic-dominant relation in the primary, secondary, and closing theme. It also revealed the tonal plans of the formal structure of the *allegro aperto* movement. The primary theme begins and concludes in the tonic key, A major. The second theme starts in the dominant key, E major in the exposition and in the tonic in the recapitulation. This chapter will uncover how the transition section between the two themes treats the tonic-dominant relation. Subsequently this chapter will investigate how the tonic triad functions in the process of modulation in the development, where the tonality from the closing theme progresses back to the tonic in preparation for the entrance of the recapitulation.

An overview of the transition and development follows:

TRANSITION

In exposition	mm. 62–74 (elision)	A major to V (of A)
In recapitulation	mm. 164–176 (elision)	A major

DEVELOPMENT

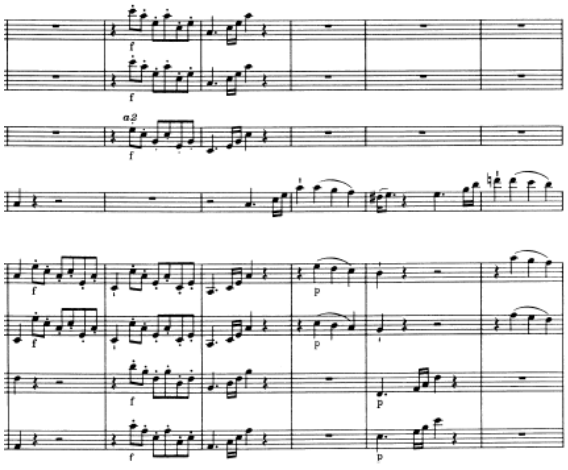
Phrase 1	mm. 118–126	$c^{\#}$ minor
Phrase 2	mm. 127–144 (elision)	e minor to V of A Major

1. Transition: mm. 62–74 and mm. 164–176

The section between the primary and the second theme transitions the tonality from the tonic to the second key, generally to the dominant in the exposition. To remain in the same key in the recapitulation, the transition sometimes alters the melody and the harmonies progress differently. Mozart created a transition that serves both functions without any alteration.

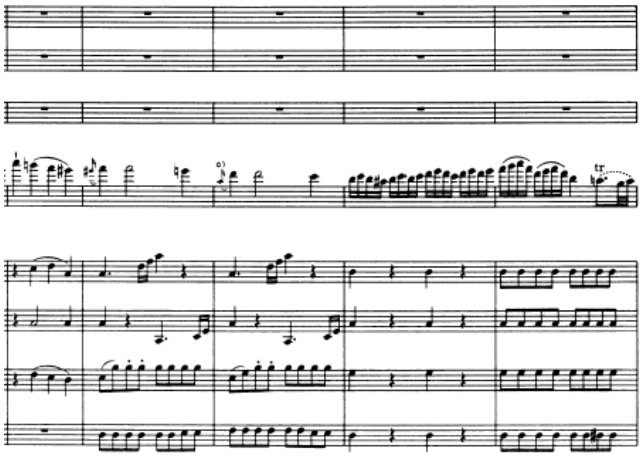
In mm. 61–74, the transition moves from I to V in the tonic key, A major. The arrival on the V serves the function of the dominant key's tonic chord, on which the second theme enters at m. 74 in the exposition. In the case of presenting the second theme in the recapitulation, the identical arrival on the V at the end of the transition at m. 176, functions as the dominant of the tonic key in which the second theme is presented.

When the primary theme concludes at m. 60, the second idea of the codetta from the opening tutti reappears and ushers in the transition. The opening tutti idea at mm. 37–39 introduces the transition both times in the exposition and the recapitulation: mm. 60–62, mm. 162–164.



Example VII.1: mm. 60–65

The transition begins on an elision, where the second idea of the opening tutti finishes with an ascending tonic arpeggio. The tonic arpeggio of the orchestra is followed by the solo violin alone with the same idea, and forms a motivic linkage. The linkage soars up to A_5 with an *aperto* affect. A lyrical motion in *legato* follows the *aperto* gesture. The solo violin's melody descends stepwise $\hat{8}$–$\hat{7}$–$\hat{6}$–$\hat{5}$, singing with the tutti violins. With the half step lower neighbor note, the appoggiatura on the downbeat strengthens the arrival of $\hat{5}$. The ascending arpeggio starts on the last note of the lyrical idea. The contrasting strokes and textures bring out the different characters of the two ideas.



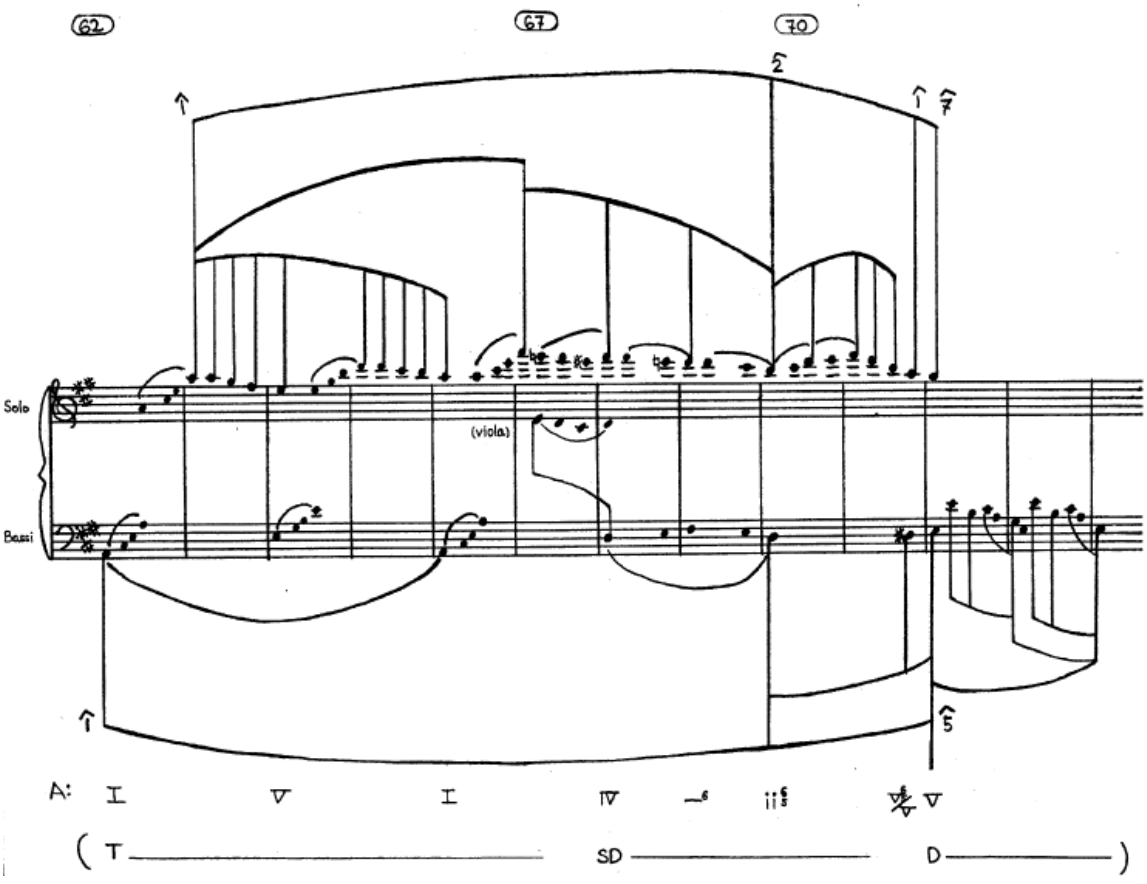
Example VII.2: mm. 67–71

The motive is presented first in the tonic, and next in the dominant. The third entry reaches A_6, from which the solo violin descends only with the second idea of the motive. The first idea, upward arpeggio, occurs in the orchestra, alternating between the first and second violins. The lyrical descent of the solo violin elaborates A–$F^{\#}$–D–B at mm. 67–70, and portrays a supertonic chord linearly. The orchestra part in m. 70–71

regroups the notes vertically, and the ii^6_5 spreads up and down in sixteenth notes. The descending part at m. 71 depicts $F^{\#}$–D–B–A, one notch lower from the previous linear unfolding of the same chord. With a trill the upbeat to the next measure functions as the secondary dominant to the concluding harmony.

The orchestra tutti plays a driven gesture in near unison *forte* for two measures at mm. 72–73. The full orchestra extends the dominant chord in an elaborated descending arpeggio twice. The first time at m. 73 a finishing declaration is deflected with the $\hat{3}$–$\hat{1}$ on the downbeat, and at the next measure the block chord affirms the ending more resolutely with $\hat{1}$ in the outer voices.

Figure VII.1: Transition mm. 62–74



The transition begins on $\hat{1}$ in the tonic, which is prolonged through the second presentation of the motive on the dominant. At the third presentation, the solo violin's melody reaches $\hat{8}$, the highest point, from which the melody descends to $\hat{2}$. The subdominant is prolonged until it arrives $\hat{7}$ on the dominant, with a helping stepping stone, $\hat{1}$ on the upbeat. Thus the melody descends from $\hat{1}$ to $\hat{7}$ in the background, as described in Figure VII.1. The volatile $\hat{7}$, which meets $\hat{1}$ in the second theme, adds tension to the energetic movement of the dominant chord, which concludes the transition and ushers in the second theme.

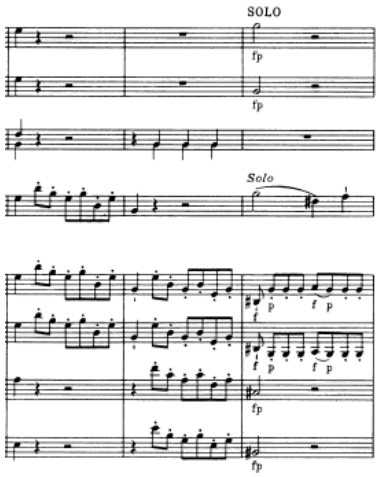
2. Development

The exposition finishes in the dominant key, E major, from which the development modulates to prepare the ground for the reappearance of the first theme in the recapitulation.

The codetta had finished in E major; using the materials from mm. 33–39 in the opening tutti, whose last three measures had also introduced the transition. (See Example VII.1) There are two phrases in the development, and both phrases are led in by the same motivic idea from the second part of the opening tutti at mm. 37–39. The E–major lead-in idea moves to c# minor in the first phrase, and then the same codetta idea in the c# minor ushers in the second phrase; which moves through different harmonies transiently until it reaches the dominant pedal of the tonic key, A major.

1) Phrase 1: mm. 118–126

The introductory codetta idea leads in the development section. The lead-in codetta motive has a repeating E-major chord in a descending arpeggio. When the arpeggio repeats, the upward leap to the second beat has a minor sixth as opposed to the perfect octave in previous occasions. (See Example VII.1 for the previous)

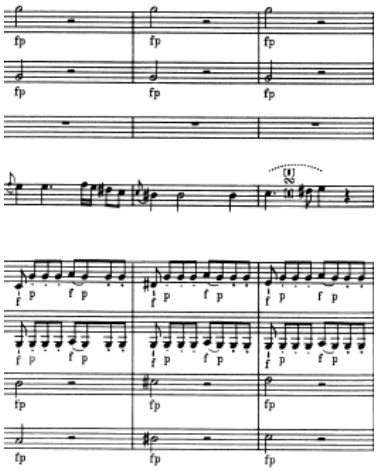


Example VII.3: mm. 116–118

The octave leap would have the descending arpeggio land on $\hat{1}$ on the downbeat of m. 118. However the minor sixth leap, which provides a different color, makes the arpeggio descend to $\hat{1}$ already on the fourth beat at the end of the lead-in gesture. On which note would the downbeat land? Mozart provides the answer with an unexpected sonority of $B^{\#}$–$G^{\#}$, the minor sixth that appeared a moment ago in the leap to the second beat of the previous measure. The unexpectedness at m. 118 is intensified with the orchestra's entrance, played *fp*. The orchestra plays $G^{\#6}$ chord, from which $G^{\#}$ moves down to $F^{\#}$, and with the downbeat in the next measure makes a descending line $G^{\#}$–$F^{\#}$–E on V^{6-}_{5} –i in $c^{\#}$ minor.

Also to be found in this phrase is a descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion. The descending line begins with the first note of the phrase, and quickly reaches to $\hat{3}$ on the downbeat of the next measure. The second note of the previous measure, $D^{\#}$ at m. 118 strengthens the downbeat's arrival on $\hat{3}$. The hurried descent from the downbeat to $\hat{2}$–$\hat{1}$ on the weak last beat, in company with the strong arrival on $\hat{3}$ at m. 119, makes listeners wonder if the $\hat{3}$ lingers to connect to a later coming note, and if it would complete the descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion.

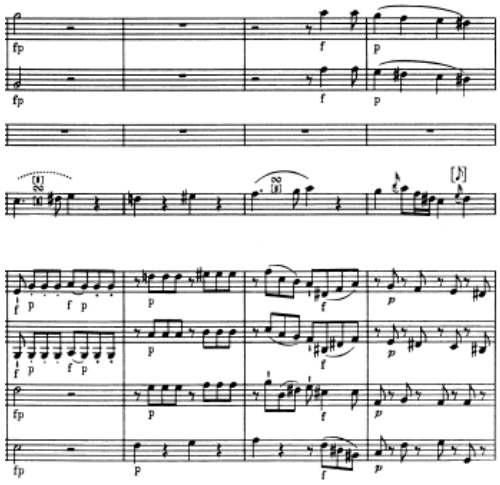
Passing the $\hat{2}$–$\hat{1}$, the sorrowful melody descends to a more poignant $B^{\#}$, which moves one step up to $\hat{1}$ at m. 121. The linear progression at mm. 118–121 prolongs the tonic and almost makes the descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion. The $\hat{2}$ appears in the bass line underneath the $B^{\#}$ at m. 120. The orchestra has been ascending chromatically, played *fp* on each downbeat from m. 118: $B^{\#}$–$C^{\#}$–$D^{\#}$–E.



Example VII.4: mm. 119–121

In the next measures at mm. 122–123, the bass line stays *p*, ascending at twice the pace. The solo violin plays the equivocal augmented second, which dramatic affect is

enhanced by the strings' eighth notes following the eighth rest at m. 122. In the next measure the material from m. 121 is played four steps higher, further extending the $F^{\#}$–$G^{\#}$–A line of the bass.

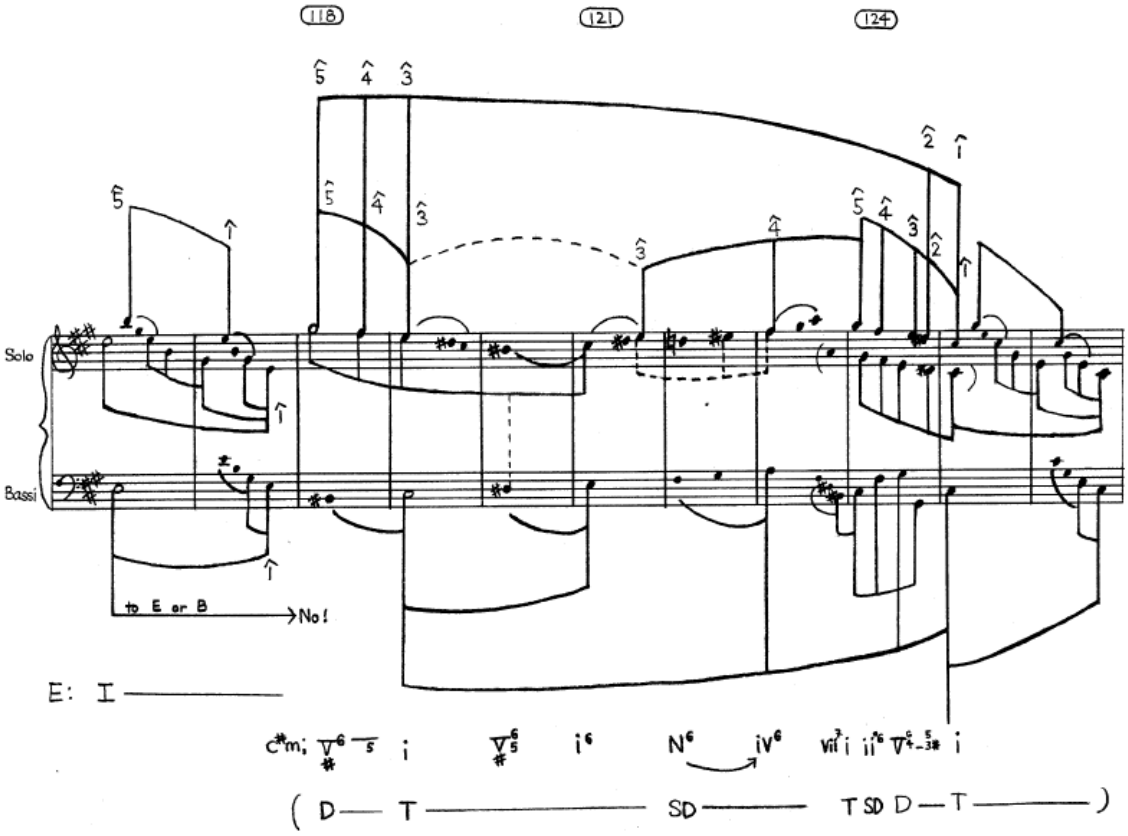


Example VII.5: mm. 121–124

This set of sequenced material in the solo violin connects the ascending line: E at m. 121 to $F^{\#}$ at m. 123. After two measures of prolonging the subdominant through Neapolitan sixth and subdominant chords, the inquiring figure at m. 123 is answered by the flute's descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion over a jolly resolution on the standard bass line: $C^{\#}$–$F^{\#}$–$G^{\#}$–$G^{\#}$–$C^{\#}$.

The descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion in the oboe over the jolly bass line assures the conclusion immediate recognition. The descending motion at m. 124 is supported by the first violin's second eighth notes on each beat, and concludes the phrase in a fast pace that releases the persistent As on the third beat of each measure, played *fp*, at mm. 118–121 and more immediately, the ubiquitous As in the previous measure.

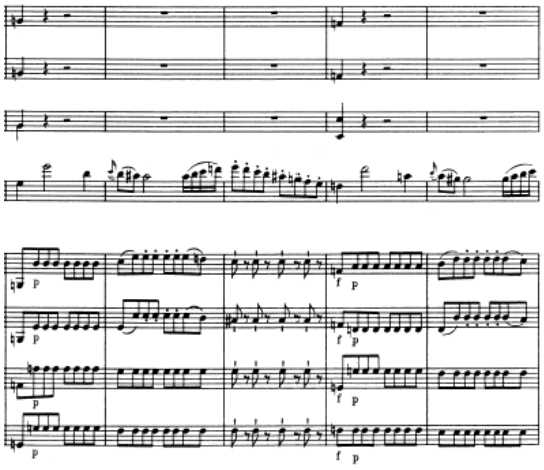
Figure VII.2: Development mm. 118–126



However at m. 124, the solo violin elaborates the $G^{\#}$–$F^{\#}$–$C^{\#}$–$D^{\#}$–$C^{\#}$ line. From the descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion, the $\hat{3}$ is missing, which has been lingering from m. 121. Thus, initial descent $\hat{5}$–$\hat{4}$–$\hat{3}$ connects the remaining descending motion $\hat{2}$–$\hat{1}$ at the upbeat to m. 125 in a larger sense of structure. This first phrase in the development concludes in c# minor at m. 125, in which key the lead-in motive from the codetta ensues.

2) Phrase 2: mm. 127–144 (elision)

Here again the same lead-in codetta motive introduces the second phrase in $c^{\#}$ minor. Just as in the lead-in before the first phrase of the development, the repeating arpeggio starts not on an octave leap but on a major sixth. The codetta motive ushers in the next phrase in $c^{\#}$ minor only to be greeted by the new sonority of G–E, major sixth on the downbeat of m. 127. As the second half of the measure joins in, the new sonority turns out to be the subdominant of b minor. However, the harmonies in this phrase are very volatile. It begins with a hint of b minor, of a minor, and then gets to the E pedal.

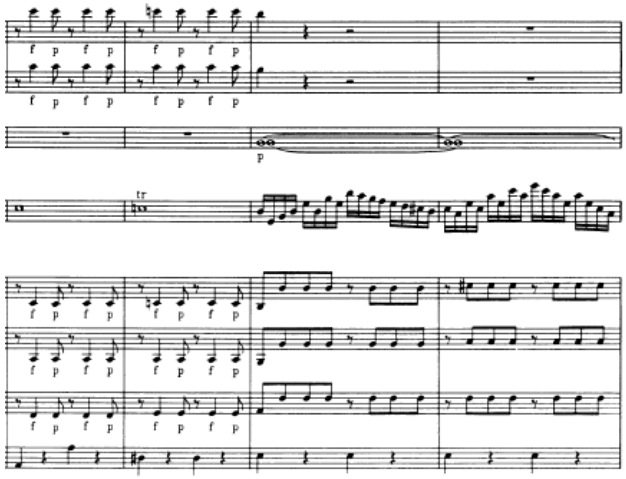


Example VII.6: mm. 127–131

The phrase begins with a three-measure unit. An octave leap begins on an e minor chord, disclosing sorrowful emotion for two measures, and implying a move to b minor. The emotion recedes with the tiptoeing descent, played *staccato*, at m. 129. The hint of b minor is followed by another unexpected sonority, d minor chord at m. 130, where the motive's second presentation occurs scale degree lower with a hint of a minor. The $\hat{3}$ is raised to move towards the A major chord at m. 133.

At the third entry of the motive the solo violin plays a whole note that descends chromatically. The drive towards m. 135 is maintained by the indecisive dynamics in the orchestra tutti, oscillating *f* and *p* in a syncopated rhythm. The A major chord at m. 133 progresses through the next chord, vii^{o7}, of E before arriving at the E chord at m. 135. From the E chord, the grand prolongation of the dominant of A major begins.

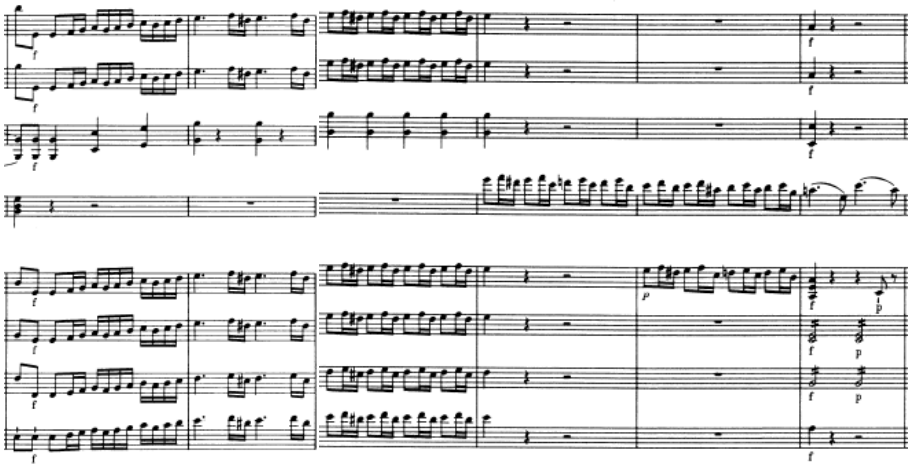
The E in the bass at m. 135 meets the chromatic descending line G–F$^{\#}$–F–E at mm. 127–132. In the solo violin's melody, there is also an underlying descending $\hat{5}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ motion that completes at m. 135, covertly portraying B–A–G#–F#–E on the weak beats, as described in Figure VII.3.



Example VII.7: mm. 133–136

The more apparent descending line in the solo violin begins on the first note of the phrase at m. 127. Occurring in the beginning of each presentation of the motive at m. 127, 130, and 133, the E–D–C$^{\#}$ further descends chromatically through C and reaches B at m. 135. Now the E chord serves as the dominant to A major. From this point the solo

violin takes off with sixteenth notes, elaborating B–C$^{\#}$ as a mainstay. The oboe joins at mm. 137–139 to support this main line. The desire to resolve to A major grows as the E pedal perpetuates.



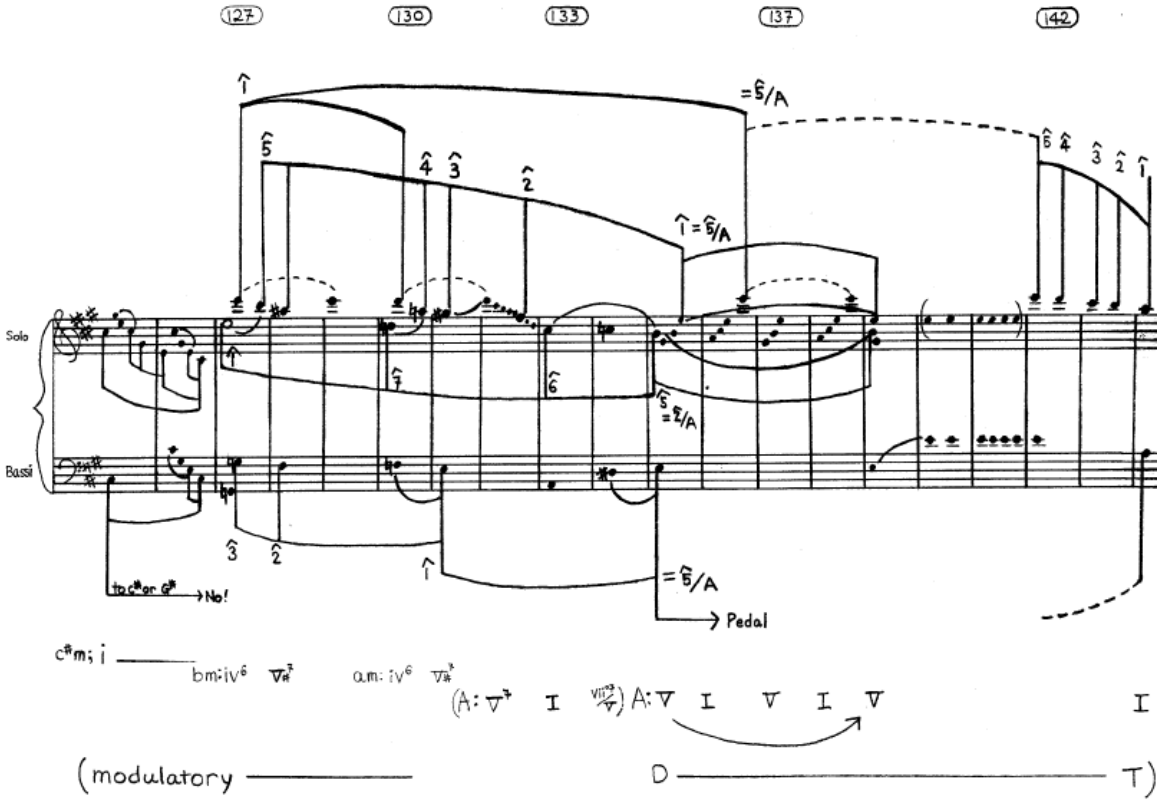
Example VII.8: mm. 139–144

Oscillating between V and I in sixteenth notes prolongs the dominant. The solo violin ends on the E major block chord at m. 139, and from then on the harmony stays on the dominant; on which the tonality prepares the return of the primary theme in the recapitulation. The solo violin at m. 136 reaches E_6, the highest notes of the arpeggio that links the same-pitched notes at the beginning of the phrase and at the entrance of the recapitulation at m. 127 and m. 142.

In the grand prolongation of the dominant, the pedal E occurs on every two beats until the solo violin ends at m. 139 with a block chord where the E appears on the first and second beats. Then the E appears on first and third beats in the next measure, then on every beat in the following, and the solo violin comes in at m. 142. The solo violin,

though maintaining the same rhythm, descends one step on every two beats. The slower pulse in the lead-in better prepares the return of the primary theme.

Figure VII.3: Development mm. 127–143



CONCLUSION

The majority of violinists encounter Mozart's music in the early stage of learning to play the instrument, and his concertos remain throughout their lives as a companion. As one grows as a musician, one's musical understanding matures. One aspires to more mature and sophisticated understanding in one's performance. The intense singing force in Mozart's music requires that a musician become a virtual singer who transcends the performing medium. In the hope of achieving that, this document in its seven chapters looks into how Mozart vocalizes the tonic chord in the first movement of the Violin Concerto in A major, K. 219. By presenting this analysis the document aspires to give some direction to readers for understanding Mozart's violin concertos, which have become mandatory for most auditions and competitions; as well as his other violin music. Furthermore, this document aims to provide a model for other interpretative situations in Mozart's music in general.

From the flood of the studies done on the composer and his works, the first chapter on the biographical and historical background cited only information related directly to his violin concertos. The next chapter assessed the unusual tempo marking, *allegro aperto*, which plays an essential role in evoking the character of the first movement of the Violin Concerto No. 5 in A major, K. 219, both as a whole and within individual phrases. Looking into the tempo marking in this chapter in conjunction with scrutinizing each phrase of the *allegro aperto* movement in the later chapters should provide the readers a foundation for their personal comprehension of the tempo marking. From the next chapter, this document approached the first movement of the Violin Concerto No. 5 analytically. Chapter three introduced the content of the piece by

examining the opening tutti in a detailed manner. The fourth chapter showed how the tonic chord appears as a unit and how it is disseminated in the movement. The following chapter explored how this disseminated tonic-chord unit relates to the dominant chord in comprising musical sentences. The sixth and seventh chapters investigated the function of the harmonies in each phrase structure in the main part of the first movement.

Close study of the first movement of the Violin Concerto No. 5 yields information with many ramifications. Particularly emphasized is how the tonic chord structures melodies in connection with the dominant chord; this becomes the contents of a story that is the *allegro aperto* movement. The harmonic function in creating such a story involves creating conflicts and contrasts in the phrases, and the polarizing pull in the harmonies provides directions within the phrases. Just as much, meter and larger-scale rhythm influence a performer's experience of the flow of musical time. It affects how a performer links and groups the motives, and can encourage a performer's breathing life into larger phrases. These diverse aspects of an in-depth analysis may seem to conflict with each other, and oftentimes one has to put these aspects into a hierarchical order. Making such hierarchical decisions is an essential part of the interpreting process. Organizing this information into different levels can reveal a simpler background frame, which structures the whole piece. Apprehending this structure enables a performer to portray the piece with a concrete image of the architecture, with a blueprint that is a personal interpretation.

The analysis of the first movement of the Violin Concerto in A major, K. 219, presented in this document, is one of many possibilities rather than an absolute solution. No two performers perceive a piece of music in the same way, and they employ different

criteria to process diverse information. The content of this document, written from a performer's point of view, aims to give some direction to the readers' interpretations. Musicians' performances are products of their own studies, or from referencing others' research or performances. This document intends to encourage a story more personal to the readers who are following their own analysis.

This document delved into the first movement of the Violin Concerto in A major, K. 219 to reveal how Mozart vocalized the tonic chord, exploring its detailed configuration throughout the movement. The document concludes in hopes of providing both aerial and microscopic views of the piece for the readers to see the forest as well as the trees.

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